

# The Illustrated **LONDON NEWS**

OCTOBER 1984 £1.30

Allegra Taylor

**WOMEN IN THE LAW**

Des Wilson

**NEW YORK'S MEDICAL COMMANDOS**

Margaret Preston

**THE BIG GOOSEBERRY SHOW**

George Hill

**J-CLASS SURVIVOR**

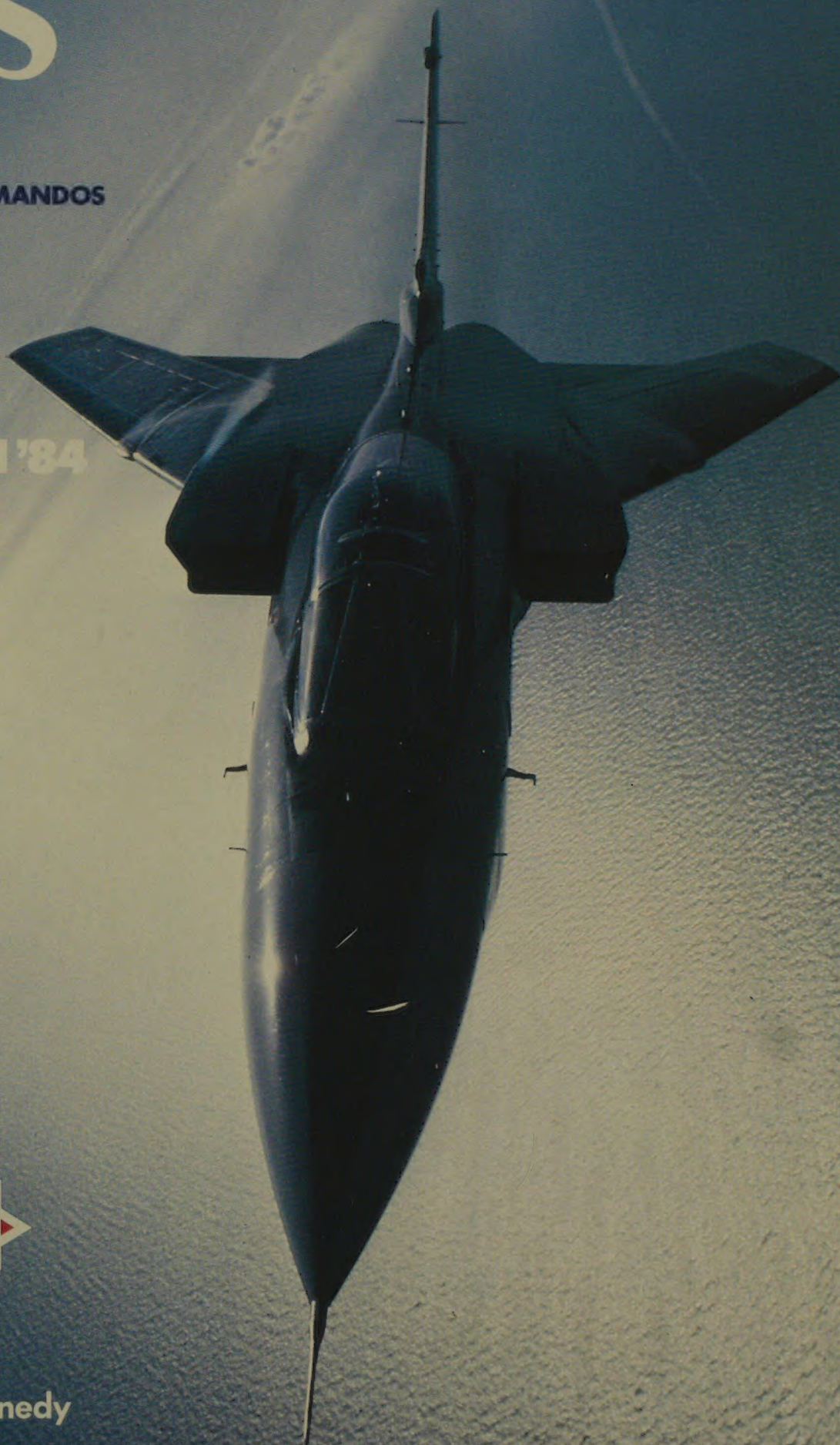
The Counties:

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# The Illustrated LONDON NEWS

Number 7035 Volume 272 October 1984



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LONDON NEWS

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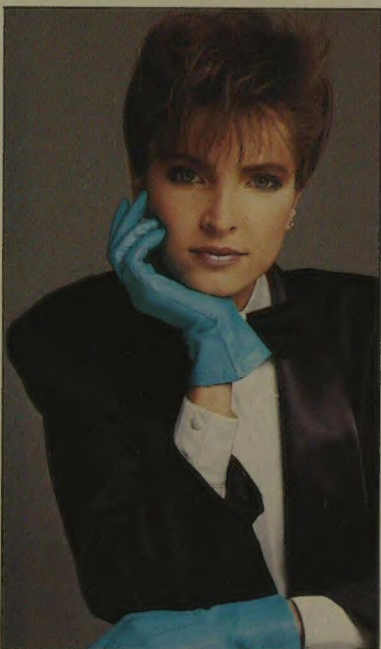
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Potent chemistry at ICI.



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# Starter for one or two

by Ursula Robertshaw

The high price of rented accommodation has prompted developers to build smaller units—studio flats and one-bedroom houses—for sale, designed to attract not only single people or young married couples, but also parents buying for a son or daughter starting out on a first job or beginning a course at a university, or people who want a *pied à terre* in town.

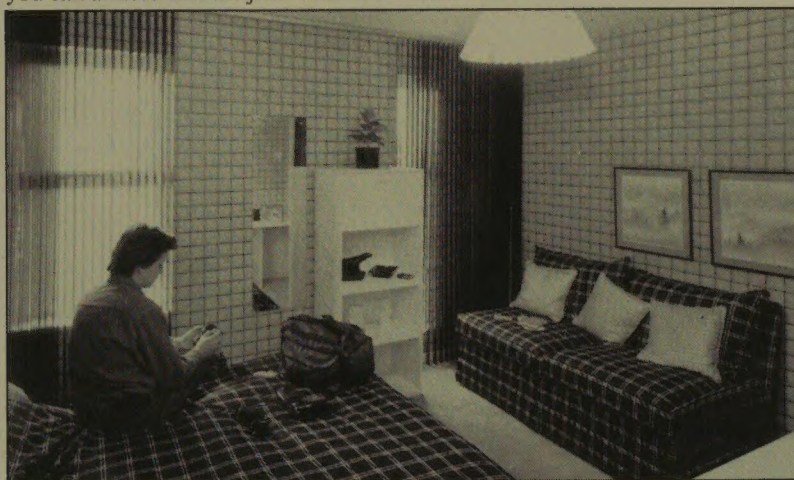
Such properties are given the title "starter homes", which implicitly recognizes that the occupants will not stay in them for more than a few years: as possessions and pretensions increase they will move on to something larger. But property remains a good, inflation-proof investment. The Oxford agents Carter Jonas quote a flat bought in 1981 in Oxford for £23,000 which sold this year for £29,000: even allowing for a 5 per cent a year return on the original investment, this makes an 11.3 per cent profit.

It is necessary to learn the terminology. A studio flat used to be a spacious affair, with a northern light and lots of room for canvases, agile models and Bohemian parties. Not any more. A studio flat today really means a purpose-built bed-sit, often with a drop-down bed and always with its own bathroom and kitchen—even if you can almost take the joint from the

oven without getting out of bed.

There are two new London developments which include starter homes. In Vanbrugh Park Road, Greenwich, just off Blackheath Common, is Wycherleys, built by Ideal Homes, the property developments arm of Trafalgar House. The studios, called Cameo, feature a drop-down double bed, a kitchen complete with cooker, refrigerator and washing machine and a wardrobe built into the main room. The living area measures 14 feet 4 inches by 10 feet 10 inches. Gallery Cameos, sited on the top floors, give more space, as the bedroom is placed under the eaves, leaving the living room to be used solely as such. These bedrooms vary between 14 feet 4 inches by 9 feet 3 inches, and 15 feet 7 inches by 13 feet 9 inches. Prices are from £28,000 for the Cameo, from £32,000 for the Gallery Cameo. First occupation is expected in February, 1985. Further information from Paul Rogers, 04862 27251.

At Countryside Properties' newest London scheme, Reveley Lock in Southwark, just off Redriff Road, a one-bedroom starter home, called the Howland, will cost from £29,000. Well planned and giving a surprising sense of spaciousness, the kitchen is 6 feet by 8 feet, the living room 9 feet widening to 12 feet by 14 feet, and the bedroom 9 feet by 14 feet. Show houses should be ready in November. Details from 02774 22686 ●



Two views of the Cameo studio flat. Forty of these are being built on Ideal Homes' estate, Wycherleys, just off Blackheath Common in south-east London.



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fence. The contract was ready for signing  
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from Heathrow. 'Things are looking up on  
European flights,' I thought to myself as I  
settled back in the armchair comfort of  
the wide-bodied L-1011's Intercontinental  
Executive Class cabin.

The cabin attendants started to serve  
a proper hot breakfast and I cursed the

impulse that led me to grab a bacon  
sandwich at the Motorway Service area.

We landed, spot on time, and a cabin  
attendant started the announcement  
about staying in our seats until the plane  
had reached the terminal.

She needn't have bothered. I was in  
no hurry to leave...until I remembered  
Herr Doktor Bauer's views on punctuality."

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The Guardian said of the Bentley Mulsanne Turbo that it is "almost indecently fast."

It travels from 0 to 60 m.p.h. in 7 seconds. It will travel from 60 to 90 just as quickly.

It will push you back in the seat even when accelerating through 100 m.p.h. to its top speed in excess of 135 m.p.h.

Such a remarkable performance is obtained by increasing the light alloy V8 engine's power output by 50% with a single turbocharger.

Consequently, Avon had to develop 235/70VR rated tyres specifically for the Bentley Mulsanne Turbo.

And a unique electronic knock sensor, which listens continually to the engine, was specially engineered and fitted to the car to prevent detonation.

Yet for all its increased power, the engine runs not one revolution faster and the traditional refinement of the car has not been compromised.

It is as quiet to travel in as a Bentley has ever been.

It is also as comfortable at 135 m.p.h. as it is at 50.

To say the Bentley Mulsanne Turbo is rare is understatement. No more than 220 people in Britain will own one by the end of this year.

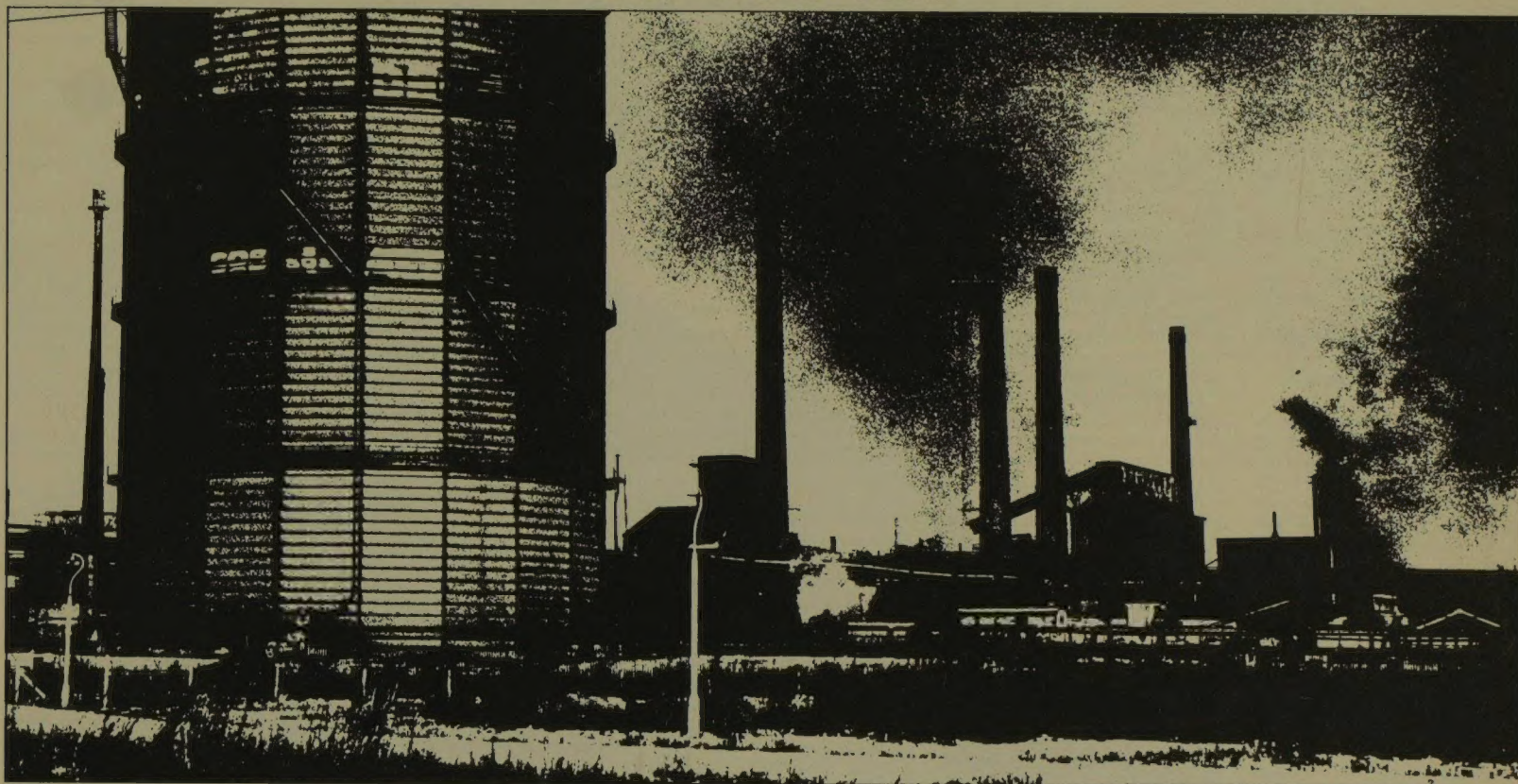
If it is standing still, you will recognise it by the famous radiator. This is the only Bentley ever to have its radiator painted the same colour as the body of the car.

It may also display discreet 'turbo' badges on the front wings. If not, rest assured, the Bentley Mulsanne Turbo will go just as fast without them.

Enthusiasts for the marque say this car truly reflects traditions created by Bentley at Le Mans, Brooklands and Montlhéry.

The makers simply state that in the Bentley Mulsanne Turbo, the Silent Sports Car returns.

## The acid test



Seven months ago we published a feature about the problems of acid rain. The article, by Nigel Sitwell, reported on the savage effects this phenomenon was having in Britain and in many parts of Europe on trees, plants, insects and fish, as well as on buildings made of materials such as marble and limestone. The evidence of damage continues to mount. The outer stone of some of our ancient cathedrals, including St Paul's, Lincoln, York Minster and Westminster Abbey, is turning into gypsum or otherwise decaying. Trout can no longer survive in some Scottish lochs, and in Scandinavia the loss of fish has been huge. Half the trees in the Black Forest in Germany have been damaged. As the evidence of such environmental disasters grows so does public concern. But in Britain, which is now accused of being the major creator of this insidious pollutant, no positive steps have yet been taken to counteract the damage or arrest the causes.

One of the reasons for this has been a lack of clarity in defining the term. Another has been the lack of scientific agreement about the precise causes of the damage. Acid rain is a vague expression used to describe a variety of different chemical reactions. In its broadest sense it is used to describe acid deposition, wet or dry, caused by a variety of pollutants emitted when fossil fuels are burnt. Such emissions may be sulphur dioxide, nitrogen oxides or hydrocarbons, which produce sulphuric and nitric acids, nitrogen dioxide and ozone (which is oxygen with an additional atom to the molecule). All

these fall within the definition of acid rain as it is now generally used, and as was adopted by the report of the House of Commons Environment Committee published in September.

The Committee, whose members represented all political parties, strongly recommended that Britain take immediate action to reduce the emission of pollutants from power stations by joining the European countries committed to a 30 per cent reduction of the 1980 level of emissions of sulphur dioxide by 1993, and by acceding to an EEC draft directive calling for reductions of 60 per cent by the end of 1995. Anticipating the Government's response that the United Kingdom's emissions of sulphur dioxide have in fact already fallen by 37 per cent since 1970, the Committee pointed to the fact that the UK still remained Europe's largest producer of sulphur dioxide. Two-thirds of it comes from power stations.

The Clean Air Act of 1956, which finally eliminated one form of pollutant from our cities, forced industry to clean up the most visible nastinesses in its emissions but permitted a continuing flow of invisible acidic gases (mainly sulphur dioxide and nitrogen oxides). The Act also forced industry to raise the height of its chimneys, which has meant that the pollutant gases have been carried much greater distances by the prevailing wind, which blows eastwards. Hence the current pressure by European governments, echoed by the Commons Environment Committee, that Britain should now take some further action.

The main inhibitions on the Government are cost and scientific confusion. Scientists are not convinced that sulphuric acid is the most damaging ingredient in acid rain. They tend now to believe that nitric acid is a greater hazard. It is ozone that damages trees, and surges of acidity that pollute the lakes. Both come from nitrogen oxides. As nitrogen oxides in the atmosphere are increasing (in emissions from both power stations and motor vehicles), while sulphur dioxide is decreasing, should not the emphasis be placed on reducing nitrogen? The Government has been advised by some scientists not to rush into retrofitting sulphur-scrubbing equipment in the big power stations because it may thus spend billions of pounds (and put up electricity charges as a result) in eliminating one source of acid rain only to find that the damage is being continued by another.

There are thus respectable arguments for not taking hasty decisions, but there is no respectable case for doing nothing. The problem of acid rain is urgent, and we owe it to our own and to future generations to do something about it now. The German response has been vigorous: industry has been ordered to halve its emissions of sulphur by 1988, and car exhausts will have to abide by strict pollution controls by the same year. The British Government is known to be equally concerned, but if it is to catch up with public opinion on the subject it will have now to cut through the fog of conflicting advice and special pleading that seems to be emitted whenever the subject is raised.

**Monday, August 13**

The National Heritage Memorial Fund gave a topping-up sum of £169,000 to enable a 14th-century painting of the Crucifixion, thought to be by Duccio, to be saved for the nation. The picture, subject of a £1.8 million appeal, was to go to the Manchester Art Gallery.

Equipment worth almost £4 million had to be abandoned when a fire broke out in Frampton Colliery, near Castleford in West Yorkshire. The Coal Board had to pump millions of gallons of water to create a water barrier within the mine.

10 Tamils were killed in clashes between Tamil rebels and troops in the northern province of Sri Lanka, bringing the death toll during the current disturbances to 107.

A jocular remark by President Reagan made in a microphone test, in which he stated that he had outlawed Russia and "would begin bombing in five minutes", was picked up by radio technicians on tape and made public. The Kremlin issued a grave statement deploring the President's "invective".

**Tuesday, August 14**

Local Roman Catholic and Anglican missions reported that a massacre by Ugandan government soldiers had taken place during the summer at a shrine at Namugongo, 10 miles from Kampala, in which 100 people were killed and others mutilated.

Richard H. Burton, 60, retired chairman of Gillette Industries, was named Chairman of the Cable Television Authority.

West Indies beat England in the fifth Test match at the Oval to take the series 5-0.

J. B. Priestley, the writer and broadcaster, died aged 89.

Tigran Petrosian, Grand Master of chess, died aged 55.

**Wednesday, August 15**

The National Coal Board announced that two production faces at the Castlehill pit in Fife would be abandoned, with the loss of several hundred jobs and equipment worth £1.6 million, owing to deterioration of tunnels and faces during the strike.

Saudi Arabia concluded a deal with Boeing, the American aircraft maker, to buy 10 Boeing 747 jumbo jets, equipped with 40 Rolls-Royce engines, in return for oil worth £930 million. The Rolls-Royce share of the contract was worth about £300 million.

British government estimates showed the first increase in jobs in the manufacturing industries for seven years: in the period April-June 3,000 more people were employed, compared with a fall of 22,000 in the previous quarter.

Two more mines exploded in the southern end of the Red Sea, and the total of vessels hit rose to 17. American, British, French and Italian minesweepers were hunting for the mines.

Scaffolding loaded with spectators collapsed during a ticker-tape welcome in New York for the US Olympic team. At least 40 people were injured, five seriously.

**Thursday, August 16**

After a trial lasting 63 days John DeLorean was found not guilty on all eight charges of conspiracy to possess and distribute 220lb of cocaine worth £18 million. DeLorean still faced bankruptcy proceedings in connexion with his car firm in which the British Government invested £77 million.

Three coaches used to take miners to work at Hemheath Colliery, Staffordshire, were burnt out at a depot near Stoke-on-Trent. A striking miner was charged with arson.

**Friday, August 17**

In Britain the inflation rate fell to 4.5

per cent in July. Interest rates fell for the third time in a fortnight, by 0.5 per cent to 10.5 per cent.

Miners challenging the NUM's handling of the 23-week-old pit strike launched the National Working Miners Committee. 19 policemen were injured when more than 5,000 pickets tried to stop two Yorkshire miners from reporting for work.

Monsoon floods in India caused 144 deaths, together with another 56 in a train crash when a bridge weakened by rain collapsed.

The Friendship Games, organized by the communist countries that boycotted the Olympic Games, opened in Moscow.

Hollie Roffey, the world's youngest heart transplant patient, died 18 days after having been given her new heart. She was 28 days old.

**Sunday, August 19**

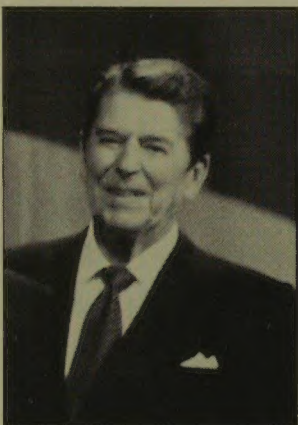
11 people were killed when a Vickers Varsity twin-engined aircraft on the way to an air display crashed and caught fire near Uttoxeter, Staffordshire. There were three survivors, including the pilot and co-pilot.

Following the installation of a Congress (I)-backed government in Andhra Pradesh, India, rioting spread across the province and 25 people were killed in a week of disturbances.

Pakistan claimed that 33 people had been killed during a week of alleged border violations by Afghan forces.

**Monday, August 20**

A train driver was killed and 25 people injured when an Underground train ran into the back of another, which was stationary, on the Central line near Leyton station in east London.



The Republican Party convention opened in Dallas. President Reagan and George Bush were formally adopted as presidential and vice-presidential candidates.

**Tuesday, August 21**

A Libyan business man on bail on terrorist charges was found shot dead in his Marylebone flat. Police believed he was killed on instructions from Tripoli.

**Wednesday, August 22**

After two weeks of fruitless negotiation with the Transport and General Workers' Union the British Steel Corporation ordered the bulk carrier *Ostia*, loaded with urgently needed coking coal for the Ravenshorpe steel works, to unload its cargo at Hunterston on the Clyde, the unloading to be carried out by members of the Iron and Steel Trades Federation. Scottish dockers were called on to strike and a national dock strike was called, to start on August 24.

Violence at pit heads and in pit villages continued with increased ferocity as paramilitary style gangs, dressed in combat jackets, boiler suits and balaclava helmets, erected barricades and set them on fire, looted pit stores and wrecked mining equipment.

The Labour Party led by Rev Allan Hendrickse won the South African

Coloured election. Only about 30 per cent of those eligible to vote did so, and only about 60 per cent of those eligible had registered to claim a vote. Blacks who form more than 70 per cent of the population, were still excluded from parliament.

**Thursday, August 23**

Britain's balance of payment figures for July showed a surplus of £113 million after including an estimated £250 million from invisible earnings. The visible trade deficit was, however, expanded from £97 million in June to £137 million.

A bomb exploded in a crowded square in Teheran, killing 18 people and injuring more than 300.

**Friday, August 24**

Striking miners ran riot at Easington Colliery, Co Durham, after one rebel miner succeeded in getting into work. 500 pickets smashed windows and damaged cars in the colliery car park.

**Saturday, August 25**

A French cargo ship, the *Mont Louis*, sank just outside Belgian waters in the English Channel after colliding with the German ferry *Olau Britannia*. The *Mont Louis*, which was carrying 30 15-ton containers of uranium hexafluoride, a toxic, corrosive and radioactive gas, sank on a sand bank in only 45 feet of water.

Prince Franz Joseph II of Liechtenstein, the world's second longest reigning monarch, stepped down in favour of his son, the Crown Prince Hans Adam.

Truman Capote, 59, the American novelist, was found dead in his Los Angeles home.

**Sunday, August 26**

Dockers at Felixstowe, Belfast and Larne voted to defy their union's call for a national dock strike.

**Monday, August 27**

Thames Television's technicians blacked out screens in London and the Home Counties in a strike over new rosters. Agreement was reached and transmission resumed on September 3.

**Tuesday, August 28**

Israeli jets carried out a series of air raids against Palestinians in eastern Lebanon, 4 miles from the Syrian border, bombing a camp run by Colonel Abu Moussa's anti-Arafat faction of the PLO.

In South Africa only 20 per cent of those of Indian extraction eligible to vote did so in the elections for the new tri-cameral parliament. There were violent incidents at polling stations.

England and Sri Lanka drew in the five-day Test match at Lord's.

General Mohamed Neguib, first president of Egypt after the overthrow of King Farouk, died aged 82.

**Wednesday, August 29**

The Prime Minister, Margaret Thatcher, postponed a two-week tour of south-east Asia in view of the pits and docks disputes.

Pierre Gemayel, leader of the Lebanese Phalangists and father of Amin Gemayel, president of Lebanon since the assassination of his brother Bashir, died aged 78.

**Thursday, August 30**

Dockers at Grimsby and Immingham, and later Felixstowe and Dover, voted to go back to work. At Tilbury there was confusion after both sides—those who wanted to continue working and those who wanted to strike—claimed to have won a show of hands vote. On September 3 the Port of London Authority set up its own secret ballot, to reveal the real strength of support for the dockers' strike, to be conducted by the independent Electoral Reform Society.

America's new space shuttle Discovery was launched into orbit with a crew of six after three postponements

in two months.

The Foreign Office made plain that any plan to release Libyans serving jail sentences in this country in exchange for the six Britains held without charge by the Gaddafi régime in Tripoli, suggested during talks with a group of visiting Labour MPs, would not be accepted.

**Friday, August 31**

TUC leaders pledged "total support" for the National Union of Mineworkers, promising not to cross picket lines and to impose an embargo on the movement, handling and consumption of coal, coke and oil when these were being used as a substitute fuel.

Britain's jobless total rose in August by 15,359 to 3,115,888, or 12.9 per cent of the workforce.

At least 28 people were killed and 350 wounded when a bomb exploded at Kabul airport as passengers were checking in for an Aeroflot flight to Tashkent and Moscow.

**Saturday, September 1**

Libya released two of the six Britons held in Tripoli without charge "as a gesture of goodwill", and they flew home on September 2.

Middlesex beat Kent in the final of the NatWest cricket trophy at Lord's.

**Sunday, September 2**

Six men and a 14-year-old girl raffle-ticket seller were killed and 17 other people were injured during a battle between two rival motor cycle gangs at a suburban hotel in Sydney, Australia.

More than 500 people were killed, 200 of them in Mainit town, when Typhoon Ike ravaged the southern Philippines. Winds of 137 mph churned up lake waters which smashed down houses by the water.

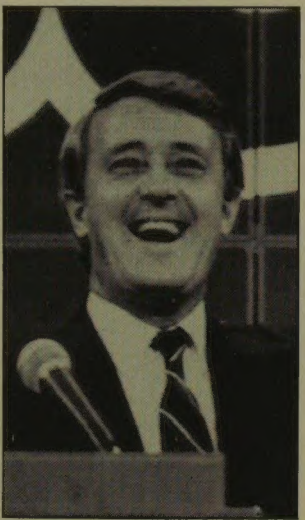
**Monday, September 3**

The Trades Union Congress began in Brighton. Norman Willis was elected general secretary of the TUC to succeed Len Murray at the end of the Congress. The new general council would have a 26-24 majority for the Right, compared with the present 31-20 majority. Delegates voted to end the six-month boycott of tripartite discussions between the Government and employers' leaders with the National Economic Development Council (Neddy).

At least 29 people were killed during an outbreak of rioting, arson and looting in black townships south and east of Johannesburg. The violence came after several days' unrest during which at least seven people, including several children, were killed when police fired at rioters.

**Tuesday, September 4**

The Progressive Conservative Party led by Brian Mulroney won a landslide vic-



tory in the Canadian general election, putting an end to 21 years of Liberal government. The defeated Liberal

leader John Turner had succeeded Pierre Trudeau on June 30.

The National Association of Port Employers reported that 65 per cent of cargoes were moving normally despite the dock strike. 7,600 out of 13,500 of the registered workforce were on strike.

Arbitrators awarded teachers a 5.1 per cent increase backdated to April 1, 0.6 per cent above the employers' offer. Basic teachers' pay would rise from £9,720 to £10,200 a year. Teachers' union leaders were dismayed by the award.

In the face of Soviet pressure the East German leader Erich Honecker cancelled his first visit to West Germany, planned for later in September.

An IRA car bomb injured 71 people in Newry, Co Down.

**Wednesday, September 5**

The £ fell to \$1.2815—a new low.

Shimon Peres, the Prime Minister designate of Israel, and Yitzhak Shamir, the outgoing Prime Minister, agreed on a "government of national unity" in which the two major parties would have parity in the Cabinet. Mr Peres would head the government for two years with Mr Shamir as Deputy Prime Minister and Foreign Minister, and the two men would change places for the remainder of the four-year term.

**Thursday, September 6**

Dockers at Immingham voted to resume iron ore supplies to Scunthorpe steel works.

Three Soviet cosmonauts established a new 212-day record in space in the space station Salut 7, a day more than the previous record, also held by Soviet cosmonauts.

Lloyds of London announced its first underwriting loss for 14 years: £43.5 million for 1981. Lloyds calculates three years in arrears to allow insurance claims to be settled.

Marshal Nikolai Ogarkov, 66, was replaced as chief of the Soviet General Staff and relieved of his post as First Deputy Defence Minister. He led the team which defended the shooting down by the Soviet Union of a Korean airliner last September.

**Friday, September 7**

Two young British women were robbed and shot after hitchhiking on a main road north of Madrid.

Just over half the 2,806 registered dockers working in London, including Tilbury, took part in the PLA's ballot, and 1,398 voted for a return to work as against 41 who voted to stay on strike.

Liam O'Flaherty, the Irish novelist, died aged 88.

**Saturday, September 8**

The Pope began an 11-day visit to Canada.

**Sunday, September 9**

Leaders of the National Coal Board & the National Union of Mineworkers met for two hours of talks. Discussions were to be resumed on September 10.

The Social Democratic Party conference began in Buxton. The party's leader, David Owen, dismissed suggestions that the SDP should merge with the Liberal Party.

The death toll in the black townships outside Johannesburg in South Africa rose to 38. A 48 hour ban on all meetings, except church services, was imposed.

The Royal Shakespeare Company at Stratford-upon-Avon announced that a new 430-seat theatre, the Swan Theatre, costing over £1 million, was to be built within the shell of the original Memorial Theatre, destroyed by fire in 1926. This was as a result of a gift by an unnamed benefactor.

Since the end of August 26 patients died and 387 patients and staff were taken ill in an outbreak of salmonella poisoning at Stanley Royd psychiatric hospital, Wakefield.



FRANK SPOONER



FRANK SPOONER



ASSOCIATED PRESS

**Channel collision:** The French cargo ship *Mont Louis*, above, sank 12 miles off the Belgian coast after colliding with the German ferry *Olau Britannia*. The French ship was carrying 450 tonnes of uranium hexafluoride, a toxic, radioactive gas, for reprocessing. She was lying in only 45 feet of water, left, and broke surface at low tide. Efforts were being made to salvage the dangerous cargo.

## WINDOW ON THE WORLD

**Voyage of Discovery:** The space shuttle Discovery, the third in the US fleet, successfully completed its maiden six-day mission after a 24-hour postponement, the third in two months. The crew, including Judith Resnik, right, the second US woman in space, deployed three communications satellites, processed a secret medicine and tested a solar-power panel extended on a mast 100 feet above the craft—regarded as the first step towards developing a permanent station in space.



Discovery lifts off from the Kennedy Space Centre.



Above, the formation in space of ice on the wastewater nozzle was the only problem of the mission but it was eventually knocked off. Right, sunrise landing at Edwards Airforce Base, California.



Top, Judith Resnik discusses experiments on the solar panel extension with Houston mission control. Above left and right, the Syncom and Telstar satellites, the second and third to be launched.





**Missile testing:** The US Navy put their Tomahawk land attack cruise missile through its paces by attacking a target from a base more than 300 miles away. It was launched from a submerged submarine off the coast of southern California and guided to the test range on San Clemente Island by a highly sophisticated

system. The Tomahawk can make adjustments to its pre-programmed route by comparing the information it picks up on its flight with the record in its computer of what the terrain should look like. The missile with a conventional live warhead successfully located and blew up a concrete structure the size of a warehouse.



**Sefton the survivor:** The Household Cavalry horse which became a hero after the Hyde Park bombing two years ago has retired. Sefton received serious injuries when an IRA car bomb killed four soldiers and seven horses. Now, after 15 years with the Blues and Royals, Sefton is at a horses' rest home near Aylesbury.



ASSOCIATED PRESS

**Medical victory:** Phan Thi Kim Phuc, whose photograph, above, brought home to the world the horror of the Vietnam War, leaves hospital in West Germany with her surgeon, Dr Rudolf Zellner, right. She had been undergoing skin grafts for the burns she suffered 12 years ago.



ASSOCIATED PRESS

# What follows Farnborough?

More than 500 companies from 23 countries attended this year's Farnborough Air Show. Behind the scenes there was much talk about the future, particularly about the proposed European Fighter Aircraft which will be needed in the 1990s to replace the Tornado (illustrated on our cover, and overleaf). The Tornado is a tri-national project (British, German and Italian) launched in 1969. The F2, its fighter version, is to be used by the RAF for the defence both of the UK and of Nato's northern and western approaches. The EFA is a more ambitious project involving six governments—those of Britain, France, West Germany, the Netherlands, Italy and Spain—and will undoubtedly become a crucial test of European collaboration. The idea of standardizing the requirements for a new fighter and of handling it through a single multinational organization has obvious attractions, but in the past such government-sponsored joint ventures have led to costly bureaucracy, costly delays and costly compromises. In the aftermath of Farnborough these problems have now to be resolved.



Russia's Mi-26, the world's biggest helicopter, which was displayed for the first time in Britain.



A full-scale mock-up of the Hawk 200, a fighter aircraft launched by British Aerospace and designed for the low-cost end of the market.

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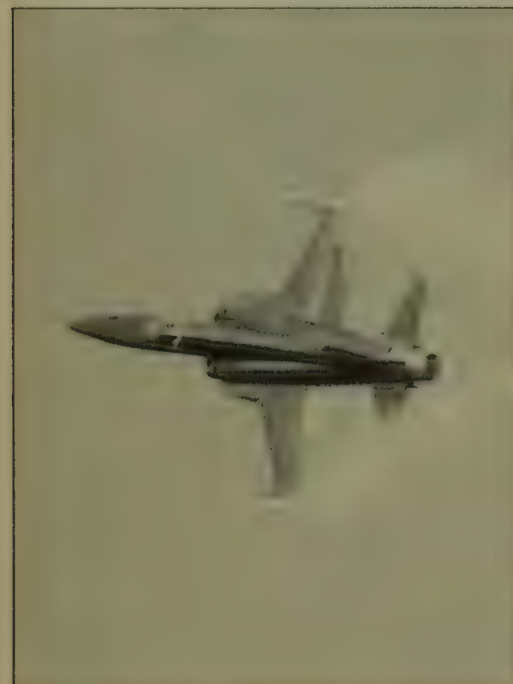


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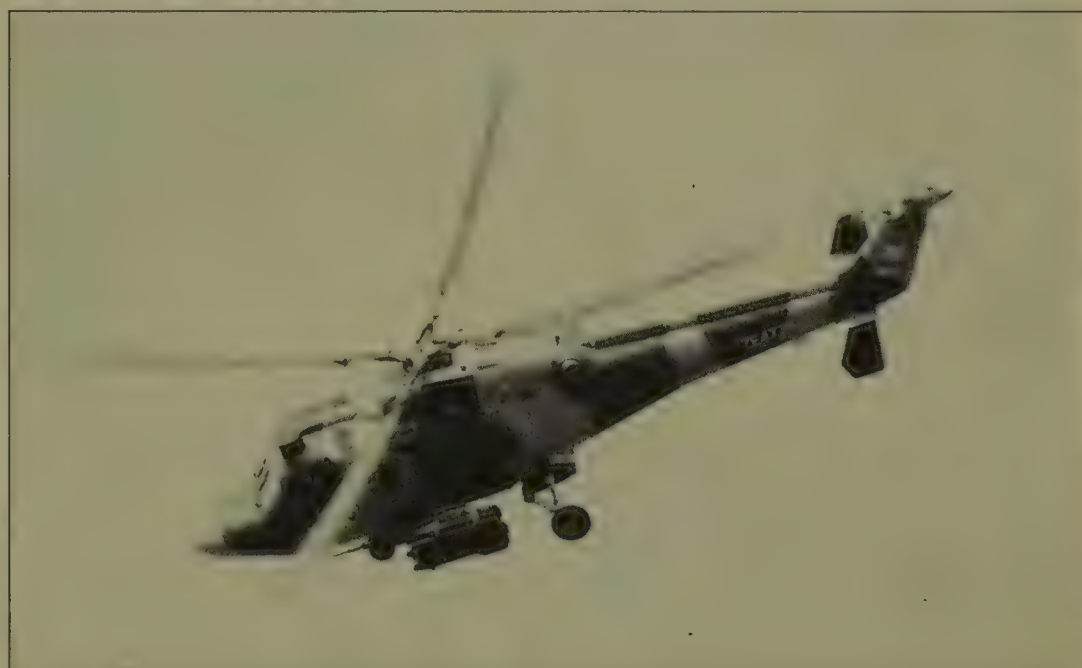


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The ADV Tornado F2 fighter, top and above, from a British, German, Italian tri-national company.



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The F-20 Tigershark, centre and above left, America's new fighter, flies at over 1,000mph. Above, the Lynx 3, Westland's new helicopter, armed with 20mm cannon.



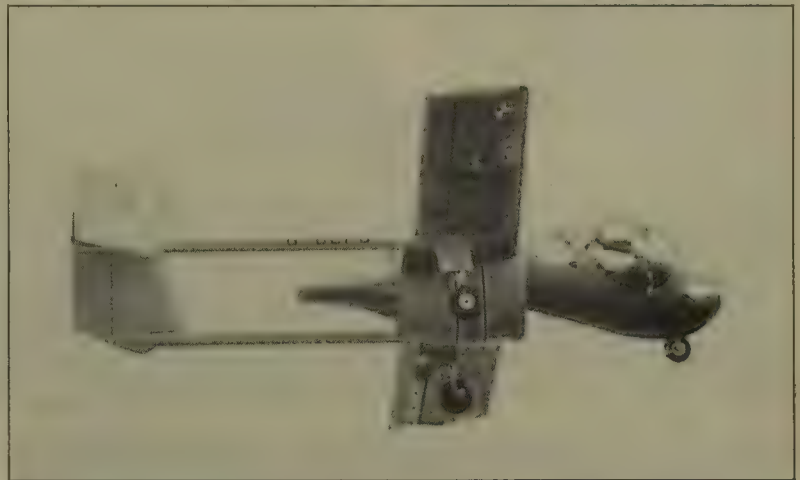
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The British Aerospace 146, which carries 100 passengers, was the smallest jetliner on show. Introduced two years ago, it is used by five airlines and two governments.



CAMERA PRESS

Russia's An-72, with turbofans on top, copes with rough surfaces, ice and snow.



ED PRITCHARD

Britain's Edgley Optica is more economical than a helicopter for surveillance.



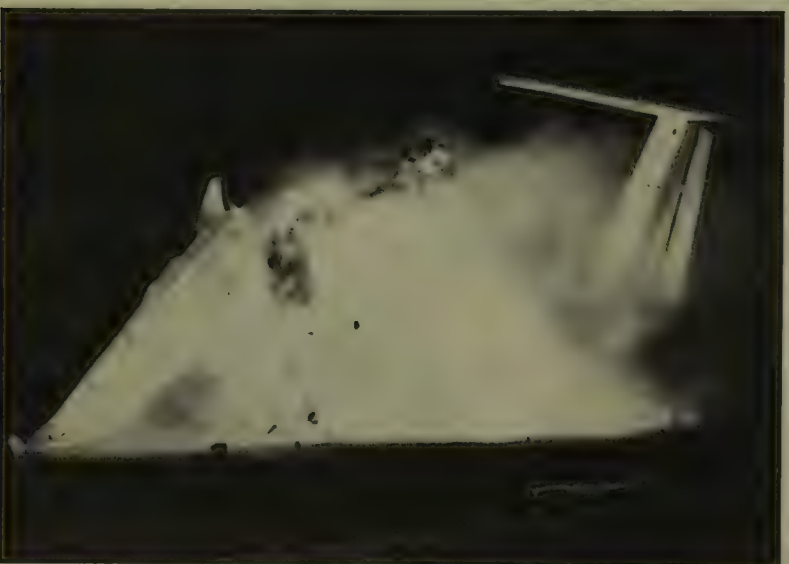
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The Islander (Castor) has advanced, powerful radar for battlefield surveillance.



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The NDN-6 Fieldmaster draws up water for fire-fighting or spraying crops.



A de Havilland Buffalo ended its flying display with a crash. A steep tight turn down on to the runway, designed to show off the short landing ability of the turbo prop, ended abruptly when the engine stalled. The wings collapsed and within moments the aircraft was a ball of flame. The pilot and others on board escaped unhurt.

## The world's best buildings

From J. B. Bury

Dear Sir,  
I congratulate you on your idea of publishing a list of the world's 100 best buildings extracted from the opinions of 60 contributors, but obviously your list could be only as good as the discernment of the contributors; and as you don't say on what basis they were chosen the results of your laudable efforts seem to be pretty meaningless. Just to take two glaring examples, it is surely preposterous to suggest that the only "best" building in Tuscany is the Pazzi chapel and the only two in Spain the Alhambra and Gaudi's Sagrada Familia! Fragmentary ruins, included only because in beautiful natural settings, are obviously irrelevant to "best buildings", while the inclusion among the best 100 in the world of, for example, the Palm House, Kew, P. Johnson's glass house, Westminster Hall, Dunmore Park and the Law Courts (because of its spacious hall and "fantastic" iron work!) reduces the whole exercise to a joke!

Again, if the consensus opinion (which I share) in favour of Durham Cathedral being included had been based on a real appreciation of Romanesque architecture, plus the setting, then Santiago cathedral should have been given even more votes because taken in isolation it is no less marvellous architecturally than Durham and taken in urban context far more fortunate than poor Durham: indeed the cathedral square at Santiago must be one of the dozen or so most impressive architectural ensembles in the world, and the whole town, still completely unspoiled, has the greatest charm. Yet Santiago did not, I gather, receive even one mention from your 60 contributors.

To demonstrate the limitations of your list in a different way I enclose another 100\* best buildings which are all well known or much admired by architectural historians.

The temples of Karnak & Luxor, Egypt  
The great temple, Madura, India  
Temples at Angkor Wat, Cambodia  
The Great Wall of China  
The temple at Paestum, Italy  
The Colosseum, Rome  
Hadrian's mausoleum (Castel Sant' Angelo)  
The great mosque of Cordoba, Spain  
The cathedral of Santiago de Compostela, Spain  
The chapel of Aachen, West Germany.  
J. B. Bury  
13 Lingfield Road  
London SW19

From Eric Penny

Dear Sir,  
Durham Cathedral is a great building. It weaves a spell only too apparent in the result of your Festival of Architecture feature but I wonder how many of your celebrities, experts, architects and pundits have really considered its most prominent feature?

Its central tower has the most ill-fitting upper stage in the whole canon of first-rank English medieval buildings—an afterthought of such clumsy proportions one wonders why the masons and bishop could not leave well alone. I feel like pointing this out and wonder, even discounting this blemish, where Durham would be in any truly international compilation.

Eric Penny  
10 St Clements Drive  
Downham Market, Norfolk

From Richard A. B. Pierce

Dear Sir,  
A possible alternative list of the world's 10 greatest buildings:

Haw Par Villa and grounds, Singapore  
The Summer Palace, Peking  
East Building, University of Bath  
Ambassador Hotel, Los Angeles  
St Mary Redcliffe Church, Bristol  
The Tomb of Uleg Beg, Samarkand  
St Basil's Cathedral, Moscow  
Bank of America Pyramid, San Francisco  
Edfu Temple, Upper Egypt  
Ataturk Mausoleum, Ankara.  
Richard A. B. Pierce  
3 East, Humanities and Social Sciences  
University of Bath

From Bitten Saabye

Dear Sir,  
I enjoyed the "World's Best Buildings", but am a little disappointed that none of your contributors has given a thought to Copenhagen. The Queen's Castle, Amalienborg, with its four pavilions, built 1749-60, is marvellous, as is the Church of Grundtvig (1920).

Bitten Saabye  
Leifsgade 5  
Copenhagen

From Mrs M. P. Robinson

Dear Sir,  
Congratulations on the Best Buildings series. We would like to throw in a word for Toronto City Hall (architect Viljo Revell of Finland, opened 1965). It is a marvellous focal point in the "new" Toronto.

M. P. Robinson  
Ayr, Canada

## Reuters' news coverage

From Reuters' Publicity Manager

Dear Sir,  
Reuters' news coverage has not contracted in recent years, as Norman Moss seems to think (*ILN*, May, 1984). At the beginning of 1982

Reuters embarked on a policy of expanding its worldwide news-gathering network and thus news coverage, and has since opened 24 new reporting bureaux and added over 100 journalists to its staff. Reuters now employs over 600 journalists in 95 centres. It has more staff correspondents outside the country of its headquarters than any other news organization. General news reporting remains an essential part of their job; political news is as important for Reuters' business clients as it is for media subscribers.

M. J. Neale  
Reuters  
85 Fleet Street  
London EC4

## The Los Angeles Olympics

From Dr Nicholas P. D. Smyth

Dear Sir,  
I read with absolute astonishment, and not a little disgust, your article entitled "Britons Going For Gold" by Christopher Brasher (*ILN*, August, 1984). In the introduction to the article, the statements that the Los Angeles Olympic Organizing Committee is not abiding by the Olympic charter, and is neither willing nor able to give the Russian team the necessary security are not true. The reference to the United States having the worst record in the world for assassination is gratuitously offensive and totally irrelevant. Russian and other communist athletes have competed in the United States repeatedly and to my knowledge none has been assassinated. It might be noted that the Rumanians and the Chinese competed here very successfully in the Olympics, and no one was assassinated. Indeed if an athlete is concerned about assassination, he should above all avoid West Europe, or has Mr Brasher forgotten the Munich Olympic games?

The rest of this ridiculous article is a review, largely inaccurate, of probable results in the Games, with a few references to British hopes, and a paean of praise for communist athletes. The athletes from the communist countries are good but so are the American athletes. If Mr Brasher followed the Olympics he will have noted this fact. America won more medals than ever, many of them in fields of competition in which the Americans have never won medals before. Their times and performance standards are excellent, and certainly bid fair to equal or surpass anything from the communist countries.

The simple truth is the Russians did not come to the Los Angeles Olympics for two reasons. One, a childish tit-for-tat, because we did not attend the Moscow Olympics. The other, and much more practical, reason is not that we could not provide security for their team, but that the Russians could not provide security for their team. There is

no way that the Russians could provide security for their team, "several hundred strong, scattered among about 20 locations", and prevent defections to the United States. This is the most important reason for the Russians not attending the Olympics. They could not afford to expose so many of their prize athletes to the attractions of life in the United States. The risk of defection was unacceptable. Their Eastern bloc allies, with the exception of Rumania, did what they were told, as usual, and as expected.

Mr Brasher's article would look better in *Pravda* than in *The Illustrated London News*.  
Nicholas P. D. Smyth  
Washington DC

## Shipwreck Heritage Centre

From Peter Marsden

Dear Sir,  
In the caption to the photograph (*ILN*, June, 1984) of the wreck of the 18th-century Dutch ship *Amsterdam* at Hastings you state that all the discoveries from this summer's major archaeological excavation will be returned to Holland. Readers may like to know that the Nautical Museums Trust has agreed with the Dutch authorities for part of the collection to be returned to Hastings for permanent display.

With support from Hastings Borough Council the Trust is raising £160,000 to create a modern Shipwreck Heritage Centre in which to describe the history of international seafaring around south-east England, and each major period in history will be illustrated by one well preserved shipwreck from the region.

It is expected that many objects will be found in the ship this summer for it is known that about two-thirds of the ship itself has survived in the clay and quicksands, and that she still contains most of her cargo and many of the possessions of the 335 people on board. Not only will the excavation provide a fascinating insight into life on board an East Indiaman in 1749, but it should provide important clues to what happened when the crew mutinied and forced the captain to run his ship ashore. There is evidence from discoveries in 1969 that there was shooting on board, and that Adrian Welgevaren, probably the Captain's cabin boy, whose leg bones were recovered in 1969, died at that time.

Peter Marsden  
National Museums Trust  
21 Meadow Lane  
Lindfield, West Sussex

### Correction

In the article "From swamp to riches" (*ILN*, September) the occupants of No 2, Old Bond Street, should have been listed as A.D.C. Heritage, specialists in antique and modern silver.

[\*Editor's note: As the contributors were restricted to 10 buildings each we have imposed the same limitations on Mr Bury.]

# South Africa

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# Pickets and the pensioner

by Sir Arthur Bryant

During my lifetime, but most notably since the sweeping Socialist electoral victory after the Second World War in 1945—"We are the masters now"—the power and privileges of trade unions have grown out of all recognition. Or, to be more precise, of trade union organizations, organizers and agitators, particularly agitators. Since then until five years ago, when Margaret Thatcher courageously set her face against this continuing process, a succession of Labour and "middle-of-the-road" Conservative administrations increased the power, both statutory and assumed, of trade unions until in practice, by the use of their ability to strike at will regardless of other people's rights, they have been enabled to ignore and override the rule of law and of elected governments and to bring the community's life to a halt unless their demands are met.

Because the State and its democratically elected representatives are unable to protect those they represent from such high-handed action by trade unions, the latter can bring the daily life and livelihood of the rank and file of the nation to a halt. And it is not the rich and financially powerful—these are equipped to look after themselves—who lie at the mercy of imperative trade union demands, but the least well off members of the community. It is their livelihood and freedom that may be lost through trade union tyranny.

So all-powerful is the action or threat of a handful of strikers and strike organizers, that, as I know from personal experience, it can even cause an old-age pensioner to be deprived for an indefinite period of the payment of his state pension—theoretically, one would have thought, a sacred obligation of a "caring", not to say honourable, State towards those under its charge. For those same civil servants who in time past ensured just and uninterrupted administration are today themselves part of the trade union movement and organized to act against the very public interest they are paid and pensioned to serve.

It so happens that for the past four weeks I have been without the overdue statutory quarterly payment of my state pension, and have had no intimation whatever of the reason from the authorities responsible for paying it. Only from a casual paragraph in the Press have I been able to glean the reason for this failure of our Welfare State to honour its statutory obligations: a 15-week-old strike, still unsettled, by a small band of north country civil servants responsible for computerizing the pension payments due to the particular category of state pensioner to which I happen to belong.

Yet ever since I reached the age of 18, nearly 70 years ago, I have punctually paid my regular contribution as an employed, or self-employed person, as well as the far from inconsiderable taxes levied on my earnings which help finance the incomes and inflation-proofed pensions of those paid to administer my own modest pension rights. And in three capacities: as an employee of others, as a self-employed person and as an unpaid public servant, I have never ceased to contribute to the utmost of my powers work which has increased the wealth—the real, and not merely money, wealth—of the community and of my fellow citizens of all classes, opinions and political allegiances. Not only have I paid entirely out of my own earnings such payments due to the State ever since I left school—I even paid for my university education out of what I had previously earned as a young soldier and airman while in training and on active service—but later from the time when, already in my 60s, Harold Macmillan, a publisher by previous profession, offered writers a means by which they could contribute out of their literary earnings an annual partly tax-free sum sufficient to enable them to purchase an additional pension for their old age, I have made, however belatedly, this additional contribution and thereby, because of the disastrous effects of government-created inflation, added a much needed increment to my old-age pension.

I mention all this, trivial though it may seem, to show that there is no ideological reason, good or bad, for trade union leaders to wish to deny me the due payment of my pension, even though I have always championed in my writings the importance of patriotism and love of country—which today happen to be conceptions unpopular with, and much derided by, some trade union leaders and by the more extreme political activists who acclaim and sup-

port their socially divisive aims.

This, however, was not always so, and in the past many trade union Labour leaders were as great upholders of patriotism as any Conservative. The only civil decorations I happen to be entitled to wear were given me by socialist governments and socialist Prime Ministers—Clem Attlee and Harold Wilson. No one was ever a more selfless patriot than the great post-war socialist Foreign Secretary, Ernest Bevin, or than his humbler and unpretending fellow Minister, that much loved friend of long ago, dear Jack Lawson—once a Durham miner and a lifelong leader of Durham miners who, though appointed Lord Lieutenant of his native county, continued to live until his death in the miner's cottage which he had occupied all his working life.

It is the contrast between such men and the more small minded of their successors today that makes—and is in part the very result of—those over-swollen powers of current trade unionism such a divisive and, as I believe, morally dangerous force. A little group of the best and wisest trade union leaders have been trying to use the mediating offices of the Trades Union Congress to moderate the extremist, unreasonable and bellicose demands of the National Union of Mineworkers, and attempting to bridge the gap, apparently irreconcilable but in reality far from unnegotiable, between the respective needs of the Coal Board and the NUM, thus to save the country from the continuance of a destructive and ever-growing internecine conflict.

They are faced by the unrelenting and uncompromising fanaticism of a ranting extremist with Communist antecedents who first rose to power and affluence 12 years ago. Then he successfully defeated both his industrial opponents and the Conservative government of the day by the use, at the lawlessly besieged Saltley coke

works, of the same strong-arm tactics of unpunished violence and brutal mass-intimidation of all who dared oppose him which, since the present coal strike began, he has again been using throughout the country. His consistently proclaimed purpose is to overthrow Mrs Thatcher's Government.

In my belief there are two sure ways to thwart him. One is for the Coal Board, which has already offered to prevent any redundancy or loss of employment in the mines, to meet Mr Scargill's one constructive contention—that the real, as distinct from the purely monetary, wealth of the country can in the long run be preserved only by keeping every workable pit in permanent production—by offering him and the NUM the legal ownership of every mine otherwise to be closed as financially unproductive. Such an offer would cost the Coal Board nothing, yet would test the *bona fides* of its uncompromising antagonist and his avowed belief that their retention in production would increase the real wealth both of the nation and of the otherwise doomed mines' owners, in this case the NUM, who would thus be able to use its vast industrial strength to keep open both the disputed and all the other mines in the country.

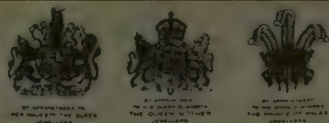
The other would be for the Prime Minister either to bring in an emergency measure through Parliament to implement and make legally enforceable the TUC's earlier recommendation made when Labour was in power, to limit the size of peaceful pickets to half a dozen or so members; or alternatively to resort to the criminal provisions of the Conspiracy and Protection of Property Act of 1875 or the equally anti-terrorist legislation of the Criminal Law Act of 1977, passed by a Labour government to prevent and punish by fine or imprisonment trade union officials who plan intimidatory mass picketing. Any or all of these measures would enable the police and the courts to punish any intimidation and disobedience to the law and any practice or advocacy of violence for industrial ends.

The enforcement of these measures would enable our Prime Minister, who has never failed to deplore and denounce such violence and intimidation, to abandon her present passive role—one which a militant Scargillism both flouts and despises—in favour of an active offensive in support both of the Law and of elementary humane and decent public behaviour. By doing so she would receive from the country the same active support and sympathy as her intensively courageous, and anything but passive, action against the lawless and brutal invasion of the Falklands won her from an England which, when such an issue is made clear to it, detests and instinctively reacts against bullying of all kinds.

## 100 years ago



The opening of a bridge, designed by Mr J. Webster of Liverpool, over the River Ouse at Bedford was marked by an engraving in the *ILN* of October 25, 1884.



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A two coloured gold lyre brooch set with emeralds and a ruby c 1830



A gold harp brooch set with turquoise, rubies and emeralds c 1830



An enamelled gold and diamond set lyre brooch by Alexis Falize Paris c 1880



A blue enamelled gold and diamond set harp pendant c 1880



A pearl set gold lyre brooch incorporating a quiver and arrows and inscribed 'Pensez à moi' c 1810

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# ENCOUNTERS

with Roger Berthoud

## From envoy to headmaster

Two years ago Andrew Stuart was 54 years old and nearing the end of his stint as British Ambassador to Finland. He could have expected at least one more tour as Her Majesty's envoy plenipotentiary, in a more "important"—though possibly less agreeable—capital, and a K to add to his CMG before retiring. Instead, he applied with some 200 others for the post of headmaster of the United World College of the Atlantic at St Donat's Castle on the South Glamorgan coast: a medieval pile lovingly modernized by William Randolph Hearst.

When the college opened in 1962, it was the first genuinely international sixth-form school in the world, with the specific aim of promoting international understanding through an education adapted to the needs of our times (eventually based on the International Baccalaureate examination). There are now five other UWCs, in Canada, Singapore, Swaziland, Italy and the USA. St Donat's remains the pioneer, and is larger than the immediately comparable ones, with 350 boys and girls aged between 16 and 19 from 60 nations. The communist world is represented by four Poles, two Hungarians and three Yugoslavs. In the past there have also been Russians and mainland Chinese.

Casually dressed and with his immensely long legs stretched out from a chair in his study overlooking the sea, Stuart seemed to have made the transition from diplomacy pretty satisfactorily. Standing 6 feet 6 inches in his socks, he is a slim, rather handsome Scot of considerable charm: the sort of man I would be glad to follow in a dangerous situation.

He switched professions partly for the sake of a change, he explained. "I was originally approached by the college—I knew the previous headmaster, David Sutcliffe. I think they felt that someone with outside experience might be helpful. After a period of disbelief, I felt, Why not? So I formally applied. I enjoyed being an ambassador, but I think I have always hankered after observable results. I did feel, too, that international relations can be worked at from the top or from the bottom. I think this is a meaningful operation which can affect the content of international relations over a long period, to sound a bit pompous."

His wife supported the move. She found her diplomatic role rather lonely and wanted to be more involved in the community. They have three children: one is a nurse, another a Scots Guards officer (mentioned in despatches in the Falklands operation) and a son of 16 who is at St Donat's.

Stuart had joined the Foreign Office rather late in life, having previously spent many more years in Uganda than in England: first as a small child, when his missionary father was Bishop of Uganda, and while on holiday from Bryanston; and then—at his own suggestion, reinforced by his fluency in two Ugandan languages—he returned there for the Colonial Office, which he had joined after reading economics and history at Cambridge.

His hankering for observable results was satisfied by the practical side of colonial rule: building roads, hospitals and so on. While in Uganda he read for the Bar, and after independence, in 1962, stayed on as judicial adviser to the Kabaka of Buganda's own government. King Freddie of Buganda was also head of state, with Milton Obote enjoying his first reign as Prime Minister. Idi Amin was already in evidence. "I used to play in the same Rugby team," Stuart recalled. "I knew him from behind, so to speak. He was in the second row of the scrum, and I was in the third."

The tragedy of Uganda, he reckons, is that Amin and the army came from the country's more primitive northern peoples rather than from the much abler, more sophisticated people of the south. The northerners were originally Nubians from General Gordon's army in the Sudan who settled in Uganda and were used as ready-made soldiers by the British. Consequently the Baganda of the south viewed the army with distaste and wanted nothing to do with it—a fatal mistake.

Stuart had been there for 13 years when he joined the FO in 1965. Apart from spells in London, he served in the New Hebrides as resident commis-

sioner in the troubled period before independence, in Jakarta, and twice in Helsinki.

Finding the money to remain fully operational is not among a diplomat's worries, but at St Donat's financing the students, few of whom pay their own fees, has become a major headache. The shortage is not of applicants—there are several thousand each year for 175 vacancies—but of sponsors prepared to contribute to the £5,400 a year cost for each student. The creation of the five other UWCs around the world, plus the recession, has stiffened competition for the available money.

Broadly speaking, each western country has a national committee which raises funds to sponsor students. Those from the Third World have been supported by multinational companies and the EEC, though the latter source could dry up. Individual donors and foundations sponsor students from communist countries.

"This is a fairly expensive sort of education which risks the charge of élitism," he commented. "Something on simpler lines is probably the next development—perhaps a post-secondary but pre-university series of 'bamboo colleges' in different parts of the Third World. There is an enormous amount of idealism here, and a great desire to get hands dirty"—reflected in the enthusiasm with which students tackle the obligatory community service of their choice. These range from manning (girls are accepted, too) the college's official lifeboat, beach, mountaineering and cliff rescue services, to helping run the 50-acre farm on the estate's 150 acres, and assisting local social service organizations. The college's arts centre also serves the local community.

Studies, spread over two long terms to reduce travel, require six groups of subjects to be offered, including maths, one science and two languages: the student's best language and one other. Stuart believes that one (not entirely obvious) benefit of two years at St Donat's is an enhanced understanding



Andrew Stuart and St Donat's pupils: a taste for observable results.

of the student's own culture, as well as a much greater knowledge and appreciation of other people's. "I have long believed," he said, "that there are two fallacies: one, that national differences are irreconcilable; and two, that they don't exist."

Although a quarter of the students are British, there seems to be a real mingling of nationalities, fostered no doubt by an initial two-day camping expedition to the Brecon Beacons and the college's sleeping arrangements: cultures are carefully mixed in dormitories of four. When I lunched in the canteen, a group at the next table consisted of an Italian, an Australian, a Briton, a Venezuelan and an American.

When Lord Mountbatten was President of the UWC's international council (Prince Charles succeeded him in 1978), he undoubtedly hoped that one day an international network of UWC alumnae would be helping to run the world, cutting through barriers with their mutual understanding. It is an optimistic view. Much success to Stuart and his colleagues in bringing it to pass.

## Multi-racialism, London-style

Living together, as they do for four long terms, coming generally from relatively secure backgrounds and aged 16 years old or more, the children at St Donat's have the best possible chance to benefit from their racial and cultural diversity. But to experience an almost equal diversity, albeit in less privileged circumstances, one need go no further afield than the average London comprehensive.

As an example (and on the advice of the Inner London Education Authority) I took Hurlingham and Chelsea School, which is off Parson's Green in Fulham and not nearly as posh as it sounds. Its head is Mrs Ruth Clarke, 49 years old: she struck me as a wise, sensitive and sensible woman. Of the school's 900-plus pupils, she told me, 50 speak and write English badly enough to need extra tuition and support in class; and English is the second language of a further 70 to 100 children, she reckoned.

"You are sometimes surprised to find that a child with very good O-levels speaks another language at home," she said. Sometimes their first language is lapsing, or they can only speak, not write it. Many languages are involved: a number, inevitably, from the Indian sub-continent, but also—for example—German, Italian, Turkish, Japanese and Farsi (Persian). Quite a few parents work in Chelsea and Fulham restaurants or embassies and residences, Mrs Clarke pointed out: "I am not suggesting we get the ambassador's child so much as the chauffeur's." Second-generation descendants of Caribbean immigrants further enliven the mix.

Several teachers are black or of



Asian origin, and one head-of-year, to whom the eight or so teachers of that year answer, is of South African "coloured" origin. "Black and Asian children need models who have achieved responsible positions," says Mrs Clarke.

The school resulted from the amalgamation in 1982 of Hurlingham School, which had 1,000 girls in the present premises in Peterborough Road, and of which Mrs Clarke had been head since 1975, and Chelsea School, with 350 boys, then near World's End, King's Road. The merger caused a considerable upheaval for all concerned and increased the wear and tear on the fairly roomy, two-storey mid-1950s building opposite South Park.

Falling demand for places has brought numbers down to the present level, to the benefit of class sizes, but there are still two girls to each boy. Social as well as demographic factors play their part. "The preference of parents in the area is for the voluntary-aided church schools, which tend to be oversubscribed, while the county schools, such as this one, tend to be undersubscribed," said Mrs Clarke. "There is also a high incidence of local children being sent into private education."

"Obviously I regret that. We usually lose half a dozen a year off our list—they have been put down here in case they fail to get into a private school. They tend to be children from materially and spiritually supportive and mentally stimulating backgrounds. Sometimes we get those who have to leave private schools when their parents run out of money—usually the result of a marriage breaking up. With that to cope with as well, these children are hard to bring into happy membership of a group, though some welcome the very different atmosphere."

The warmth of Ruth Clarke's dedication to the principle of comprehensive education is impressive. She herself

was brought up in the shadow of the Morris works at Cowley—her father was a compositor "in the print"—went to Oxford High School and then on to London University to read English. Later she taught at mixed schools in Yorkshire and Lancashire—"I liked the hills so I went north"—before becoming deputy head of a large girls' school in Sydenham, south London.

"I believe that comprehensive education is the natural way of educating children," she said. "We are all going to be members of the whole community, and we need to be able to understand how everybody in the community acts, and why they act as they do. That kind of social education can happen only if the children are all educated together." She has met girls and boys from private schools who confess they are afraid of 80 per cent of people they come across.

One of her aims is to create within the school a sense of belonging to a secure community and of being treated as individuals. The hardest thing, she said, is to get an even approach to children from the staff. "You get a whole range in a teaching staff: those who recognize children as individuals, and those who are very status-conscious and expect respect as soon as they step into a classroom."

She finds much of her time is spent justifying the school's policies—to parents, governors, neighbours, local police, perhaps to social workers. There is great feeling among the staff, she says, against sexism and racism. It is not uniformly well understood and can conflict with what children hear at home. "All teachers would acknowledge that both exist in all of us. We are striving to overcome them. When we have either problem with children, we try to deal with it in an understanding way. There has been some resentment from white parents."

"I don't think there has been drug-taking in school, but of course we have some violence and vandalism. There

**Ruth Clarke: the natural education.**

are not many sanctions in day schools these days. There is some detention, and for more serious things we have to exclude them from school for a cooling-off period of up to three days; there have been about 20 of those since March. The main aim is to let them think over their misdemeanours and to bring in the parents—the condition is that the parents come back with the child. There is a lot of talking.

"Beyond that comes the realm of official suspension—there have been four of those since March." The main offences are fights, vandalism, disobedience and extreme abuse (verbal) of staff.

About a tenth of school-leavers go on to further education and high unemployment has become an added inducement to do so. By the end of last term nearly all those leaving the sixth form had found a place at university, in a further education college or a job. "In our experience, those with equal qualifications and equal personalities don't get discriminated against," (on grounds of race or colour) she said.

Coincidentally, the school has a link with United World College at St Donat's, one of whose staff included it in a London tour several years ago. Fired by a description of the UWC setup, Sem Simkins, a teacher of maths and environmental science, told him: "That sounds just the sort of place I would like to be able to bring children to." Each June since he has taken some 18 older children to Wales to join in abseiling, orienteering, climbing and other activities, under the wing of UWC volunteers, and to do some environmental studies in that lovely setting. It makes a big impression on them, Mr Simkins told me, and they learn much from fending for themselves in a separate house. But, for reasons described, they barely notice the international aspect of the Welsh establishment.

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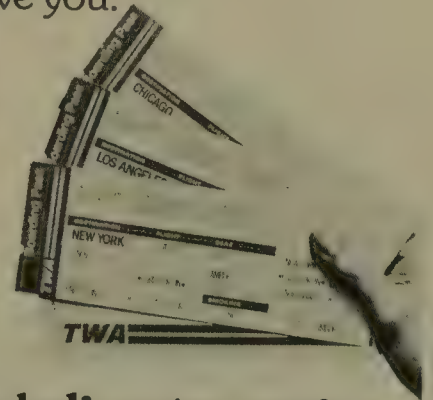
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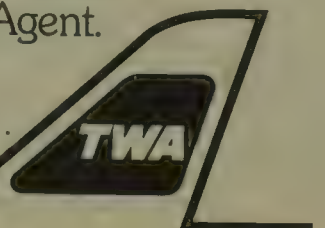
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# Giant of the chemicals

by Carol Kennedy

Britain's most successful companies are household names, but how they work and the men behind them are less well known. In the first of a new series the spotlight is on ICI, born in 1926 and now Britain's biggest manufacturing company.

Every household, office, workshop, hospital, factory or farm owes something to the products, direct or indirect, of ICI. It is Britain's biggest manufacturing company and the world's fifth largest chemical business. Every second a surgical operation is performed using an anaesthetic developed in ICI laboratories.

Polythene buckets and pesticide sprays, polyester fabrics and beta-blocker heart drugs, paint and Perspex, fertilizer and foam-based upholstery—I CI has either invented, developed, or captured the leading market share in them. For nearly 60 years the distinctive roundel trademark has been so closely identified with national scientific and technical progress that the company is almost, in the words of its official historian: "A branch of the British Constitution."

There are nine manufacturing units: agriculture, plant protection, pharmaceuticals, paint, petrochemicals and plastics, general chemicals, fibres, organic chemicals (colours, polyurethanes and speciality chemicals), industrial explosives. ICI manufactures in more than 40 countries, distributes in more than 100 and can boast a wider range of products than any of its great competitors in West Germany or the United States. Its fortunes on the stock market, quoted on Wall Street as

well as in London, are studied by financial commentators like a temperature chart of Britain's economic health, and its shares, despite a traumatic dividend cut in 1980, remain the bluest of blue chips.

The company was born in mid-Atlantic, on board the liner *Aquitania* in October, 1926. Four typewritten sheets of Cunard Line stationery were the birth certificate of Imperial Chemical Industries Ltd. It was a bold combine of four British chemical companies setting out to challenge the powerful German grouping known as IG Farbenindustrie.

Germany's pre-eminence in certain branches of the chemical industry was painfully obvious in the early days of the First World War: for example, she commanded 75 per cent of Britain's dyestuffs market, and hasty improvisation was needed to gear up home production for millions of uniforms. Tech-

nologically, the German chemical companies were far advanced in certain processes including, in those days before the Middle Eastern oil finds, the formula every country was chasing—oil from coal.

The British combine was the work of two forceful industrialists, Sir Harry McGowan, chairman of Nobel Industries, and Sir Alfred Mond, chairman of Brunner, Mond. They were Britain's leading manufacturers, respectively, of explosives and alkali products. Both had briefly flirted that summer with IG Farben, hoping to exchange technology and share out trading territory. IG for its part was looking for a possible alliance with Du Pont or Allied Chemical. The race was on to dominate the world's chemical markets.

The international wheeling and dealing reached a climax in New York in September, 1926, where several of Europe's top chemical executives had con-

verged. McGowan decided to move, and over lunch proposed to Mond the merger of the four leading British chemical companies in a defensive alliance against the rest of the world. It was a takeover by Nobel and Brunner, Mond of two smaller businesses, British Dyestuffs Corporation and the United Alkali Company. The deal was struck and on the six-day voyage home on the *Aquitania* an agreement was hammered out which resulted a month later in the public debut of ICI, with an authorized share capital of £65 million. (It is now capitalized at £612 million.) No merger of such size and ambition had ever been carried out so fast—or would be for at least another 50 years.

Some of the most distinguished men of the day sat in ICI's magnificent Art Deco circular boardroom high above the Thames at Millbank. Lord Birkenhead, formerly the brilliant advocate F. E. Smith, was a director, as were Sir John Anderson, who was to give his name to Second World War air-raid shelters, and Rufus Isaacs, first Marquess of Reading and Viceroy of India.

ICI's first chairman, Sir Alfred Mond, soon to become Lord Melchett, had no doubts about its lofty mission.

"We are on trial before the eyes of the entire world, and especially of our fellow citizens and the Empire," he said at the company's launch. "We ➤➤➤"



Above, the men who created ICI, Sir Harry McGowan and the first chairman, Sir Alfred Mond. Top right, the present chairman, John Harvey-Jones. Right, launching a platform for the Ninian oilfield.



Left, spraying weeds with Gramoxone, from ICI chemicals. Top, research scientist Professor Derek Birchall whose discoveries have led to many new ICI products. One of the latest is macrodefect-free cement which does not fracture under stress. Above, a selection of ICI paints, which decorate 30 per cent of the home market.

are not merely a body of people carrying on industry in order to make dividends, we are much more: we are the object of universal envy, admiration and criticism, and the capacity of British industrialists, British commercialists and British technicians will be judged by the entire world from the success we make of this merger."

"Imperial in aspect and Imperial in name" was Mond and McGowan's grand description of their new creation, and ICI immediately dominated the Empire markets then regarded as the lynchpin of the British economy. In geographical terms, though history was already inflicting fatal cracks in it, the British Empire was at the high noon of its expansion, stretching through the Middle East, India, Malaya, Burma and Singapore to Australia and New Zealand, and commanding Africa from the Cape to Cairo, with new colonies acquired from the defeated German and Turkish empires.

They were rich and developing markets for staple ICI products like soda-ash from the great salt deposits of Cheshire, nitrogen, ammonia, dyestuffs and dynamite, and in its first year the company made a profit of nearly £5 million. But within three years the onset of the slump brought ICI close to ruin, with markets collapsing just as it

had completed a £20 million new fertilizer plant at Billingham (still a core of ICI's British manufacturing). Six years after its formation the company had lost 10 per cent of its employed capital, and it was not until the Second World War, when the international chemical cartels broke up and ICI's products were harnessed to the war effort, that its fortunes improved and technologically it began to stride ahead.

Government war contracts worth some £58 million meant the company produced most of the military high explosives and propellants outside the Royal Ordnance factories. Britain's poison gas was nearly all made by ICI—though none was ever used. ICI was also closely involved with Britain's early research into the atomic bomb, known as the "Tube Alloys" project, but after the Quebec Agreement of 1944 the Americans took over.

Great ICI discoveries like Perspex and polythene, both developed in the 1930s, were given tremendous impetus by the war. Polythene was used primarily as insulation for high-frequency electrical equipment, and in light-weight radar sets which revolutionized night bombing. The commercial potentials were not realized until the 1950s, but thereafter polythene was sold by the million tons for packaging and for cheap, light and durable house-

hold wares made by injection or extrusion. It is now manufactured by BP in the UK under an exchange agreement which gave PVC to ICI.

In pharmaceuticals, ICI was the first to develop penicillin by surface culture, and its wartime discovery Paludrine is still the leading anti-malaria drug. Today, ICI's beta-blocker Inderal is the second biggest-selling drug in the USA and its more recent heart drug Tenormin is the fastest-growing in America.

The word "plastic" comes from a 1927 research paper, but not until 1933 was a Plastics Division set up. Even then its chairman, A. E. Hodgkin, turned to the second Lord Melchett, and asked: "By the way, what are plastics?" "God knows," replied Melchett, "but you might show a little enthusiasm."

Today the mighty petrochemicals and plastics division accounts for the largest sales turnover in the group, though it was badly hit by the oil-price shocks of the 1970s and, as a heavily capital-intensive business, has just returned to profit only after three years of losses during the recession. ICI now has its own stake in North Sea oil, an 18 per cent interest in the Ninian field. The British petrochemical base on Teesside boasts one of Europe's most sophisticated crackers, processing pe-

trolemium into more than a million tonnes a year of hydrocarbons.

Like any international chemical company, ICI has had to maintain a string of scientific innovations to keep ahead, but even so, its record is remarkable. Polythene was one of the key industrial discoveries of the century. Terylene, a polyester fibre of greater versatility than nylon, was discovered by a small British company and developed by ICI. About 9,500 people are currently employed in research and development, and exciting new areas in which ICI has taken a world lead include Proteon, a single-cell protein with implications for plant growth and feedstuff development.

Top research scientist Professor Derek Birchall includes among his many discoveries Safill, an inorganic fibre possessing the properties of asbestos without the same health risks, and MDF—macrodefect-free cement, a substance as strong as cement but without the air holes that can cause it to fracture under stress.

Philip Hanscombe, director and general manager of the ICI Paints Division at Slough, says the company "oams the world for ideas". The new Dulux "solid emulsion" was developed over two years from an American formula, and will probably present competitors with formidable technical

difficulties in matching it. Although Dulux has 30 per cent of the home market for decorative paint and the Old English Sheepdog trademark is so famous after 22 years that you will often see advertisements offering "Dulux puppies" for sale, the paint business is ferociously competitive, and rival companies can challenge your product within weeks of a new one being introduced.

Paint innovations take a relatively short time to develop—but it is a different story in areas like thermo-plastics or new fuels. Anti-misting kerosene, a new aviation fuel that does not form a lethal cloud when fuel leaks from a crash-landed plane, has been 16 years in development and could take another 10 before it is in use by the world's airlines. Dr Eric Howells, head of ICI's Corporate Research and Technology, says that the length of time it takes to mature ideas into marketable products is "quite frightening".

As an example, he produced a square of what looked like a grey chessboard; an advanced polymer composite of carbon fibre and an ICI-patented resin called Vectre. Lighter and stronger than aluminium, it is being used in the Columbia space shuttle and might be bought for commercial aircraft manufacture. It also has possibilities for sporting goods such as

fishing rods, golf clubs, tennis rackets, but the price of a material that has taken all of 20 years to develop would put it beyond the reach even of a John McEnroe. The problem is always to find an economic way of bringing such a product to its potential customers.

Another stunning invention looking for a market is PHB (polyhydroxy butyrate), a new biodegradable plastic that can be made without an oil base. As Dr Howells says drily: "It could be very attractive in the 21st century." At the moment it is just a red plastic tag hanging on his key-ring.

So it makes sense that the company's present philosophy is no longer to come up with bright ideas and then find customers. ICI's chairman, John Harvey-Jones, says that ICI must "invent into the marketplace".

Harvey-Jones, a blunt-spoken, former submarine officer who joined ICI as a work-study official in 1956 and climbed rapidly through its ranks, does not even look the part of an ICI chairman. His powerful physical presence and piercing gaze are disconcertingly offset by long, unruly hair and psychedelic ties. But it is agreed by most industrial observers, and by those within the company who have managed to withstand the gale force of his revolution, that he is the best thing that has ever happened to ICI, shaking

up its comfortable traditions just in time to save its commercial skin.

A self-confessed "passionate advocate of change", Harvey-Jones has turned ICI and its managers into a thoroughly commercially-minded organization. Each division is now run like a competitive business, to the extent that one may even find itself poaching another's markets—ICI's polyester bottles, for instance, have contributed to the decline in demand for its soda-ash, a key component in the manufacture of glass. "You can't hold back progress," says Harvey-Jones. If ICI didn't compete against itself in that particular area, some outsider surely would. ICI managers now accept that their mighty "branch of the Constitution" has to get out there and compete on price and product like any other manufacturer.

The business revolution has been an eye-opener to long-serving ICI men. Rodney Brown, a director of the Business Group at Mond, birthplace of Britain's heavy chemical industry and the nursery of a large proportion of ICI's top management talent, remembers that when he was a young site manager he hardly thought about cash flow—production was the thing, not where it was going to be sold. Dr David Wilbraham, general manager of the chemicals business group, com-

ments that when he joined the company, ICI was "a chemistry set run by scientists and technical men".

It was Sir Paul Chambers, chairman from 1960 to 1968, who, in Wilbraham's words, "invented banknotes"—gave the company its first business edge. But it is Harvey-Jones who has pulled it back from the traumatic losses of 1980 to the possibility of achieving his ambitious 1984-85 target of £1 billion pre-tax profits. The half-year figure for 1984 touched £532 million, and group chemical sales totalled £4,287 million, an increase of 16 per cent over the first half of 1983.

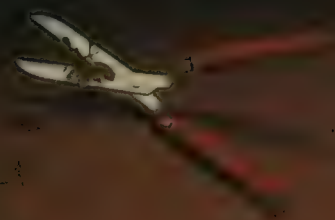
He has done it by leading from the top in a deliberately high-profile manner that contrasts sharply with an almost obsessive desire for privacy once he leaves the office—even the PR department at ICI does not know his home telephone number or his home address. He explained why he chose to "go public": "I have a passion for telling the truth and the company's results were not speaking for themselves. It's necessary from a competitive point of view to be a well regarded company... people want to work for an identifiable person and the values of that person are very, very important."

Unlike his predecessors, he did not spend his first months going round the plants and meeting the

# SUPERKINGS



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This cartoon from the ICI magazine in 1928 marked the introduction of a scheme giving staff improved pay and conditions. The graphs, right, show ICI's growth up to last year, when profits reached £693 million.

workforce. "I regarded my first priorities as finding out what the board was doing." On his first day at Millbank he told his board colleagues they were all going away to an ICI guest-house in Welwyn for intensive discussion about the company—where it should be going, and what the board should be doing to help achieve those goals.

Harvey-Jones saw ICI as being competitively strong in two main areas. "We have the widest spread of technology in the chemical and allied fields, and we sell through wholly owned selling companies in more countries than any other company. So the job is to bring that technology and that selling capability together, to serve the market." But some ferocious cost-cutting had to be done first, and Harvey-Jones, typically, began from the top. The main board came down from 18 to eight and the layers of bureaucracy that used to bog down the lines of decision-making (as many as 160 intermediaries between a divisional chief and the ICI chairman) were swiftly and surgically excised. Harvey-Jones also set his board an example by not taking any rise in salary for three years. His determination to sell the Millbank building, constructed in 1927-29 of Portland stone, steel and granite, with 20-foot-high bronze portals symbolizing man's industrial genius, is a signifi-

cant one. "Any company that thinks it is a British institution," he said once, "is on the way out."

ICI was once a byword for over-manning. The story goes that a director told a counterpart on British Rail that the only difference between them was that ICI had "more passengers". But since 1980 the workforce worldwide has been cut from 143,000 to 117,900; in Britain from 84,300 to 61,000. The emphasis is on economy of manpower and the maximum use of technology, as in the new £40 million chloromethane plant at Runcorn, where a maximum of four men—often just one—run the whole operation from a silent, air-conditioned computer control room. Ten years ago you would have seen at least 20 men walking around with clipboards reading off the pressure gauges: in the old days, they even used telescopes to read those high up the wall.

"Our productivity is now the highest in Europe and is halfway up the American league," says Harvey-Jones, pointing out that no other chemical company has ICI's variety and range of products.

Harvey-Jones's high-profile style certainly created awareness of the crisis facing ICI when he took over in 1982. "There's a lot of pride in the company, and the fact that we were doing badly

jolted everyone in it, down to the lavatory cleaners," recalls Donald Wilson, a senior personnel manager at Millbank.

Psychologically, both workforce and management were prepared for cutbacks, but there is no doubt that "as a community, ICI has been put under a very severe test", says Wilson. What pulled it through without lasting damage to industrial relations was undoubtedly the strong ICI tradition of worker-management involvement and communication, dating from Sir Alfred Mond's strategy for the company, set up as it was in the bitter aftermath of the General Strike. Brunner, Mond had operated a system of works councils at which senior management from chairman down were present to answer any questions from elected representatives of the workforce—a direct forerunner of ICI's twice-yearly "parliament" which still takes place at Harrogate, one for weekly-paid earners and the other for salaried staff.

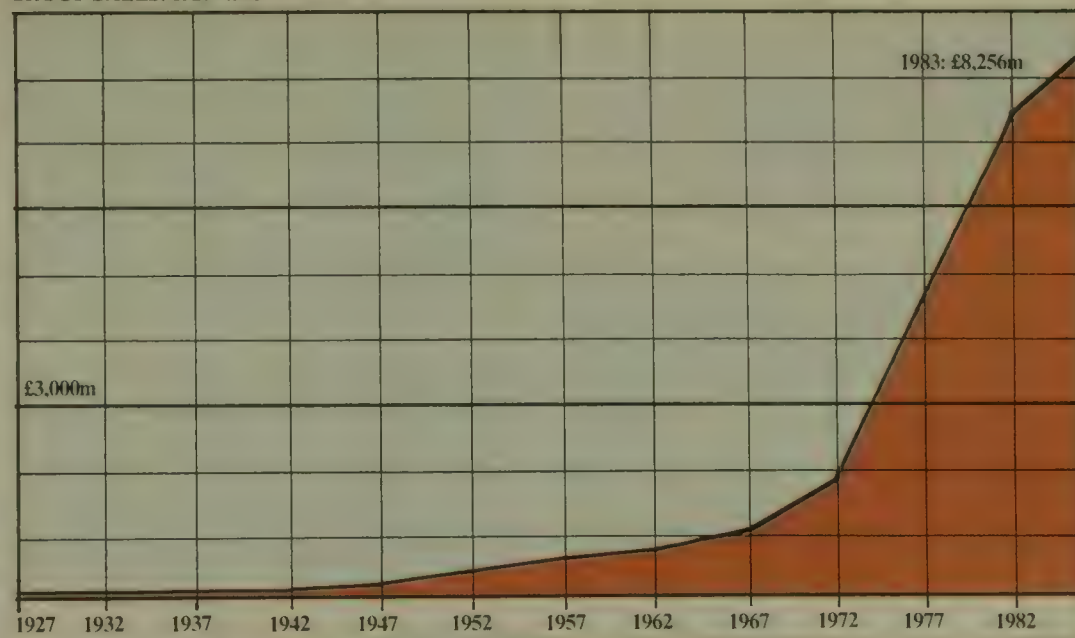
Imperial Chemical House was still unfinished when Mond, by then Lord Melchett, convened the first meeting of ICI's Central Works Council there on April 19, 1929, bringing 800 workers' representatives to London to meet the directors. Melchett told them: "I look upon you as my friends and partners,

without whom I could do nothing and without whom the shareholders would never see any dividends."

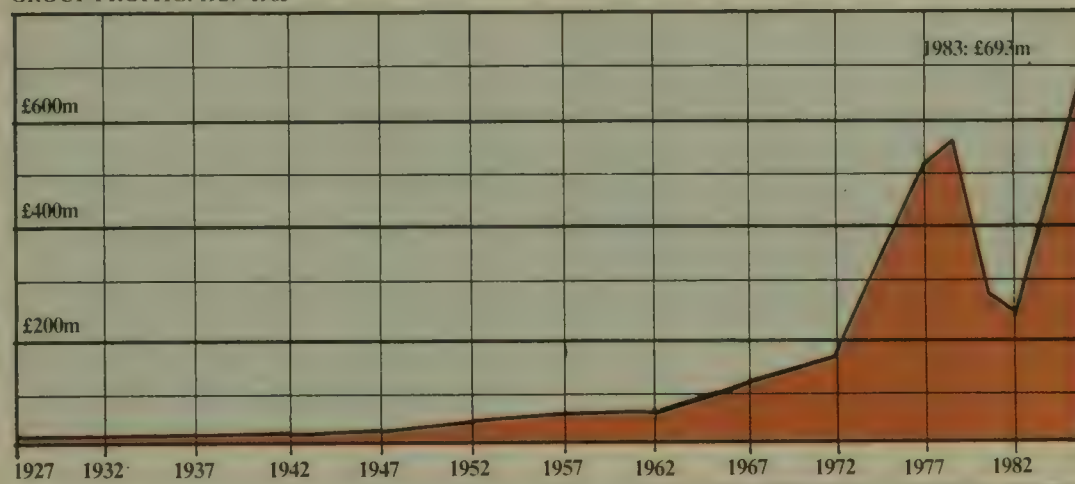
Melchett also instituted a share-ownership scheme, making the company's ordinary shares available to workers at 2s 6d under the market price and on an instalment plan. "You cannot make the world more prosperous by making the rich poorer," he declared. "What you want to do is to make the poor richer." A more sophisticated version of Melchett's scheme still operates, including since 1954 a profit-sharing system which in good years can add 10 per cent to a worker's income.

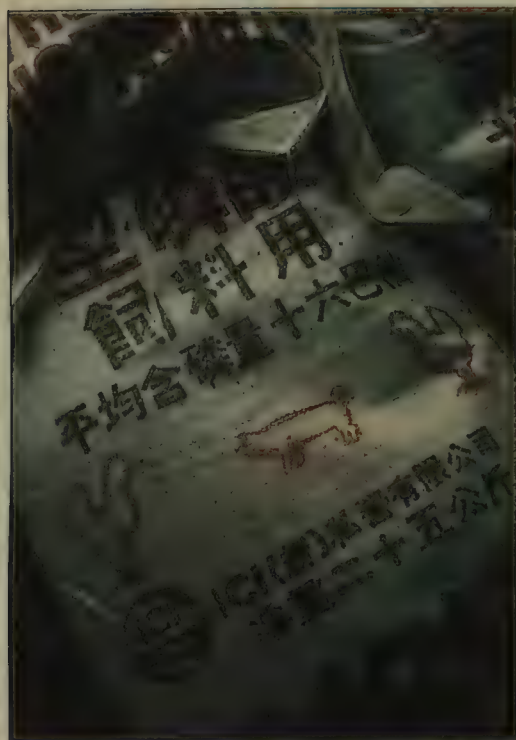
ICI's management-devised consultative process ran into heavy weather in its early years, but was recognized in 1947 by the unions, in return for a negotiating procedure with shop stewards on pay and conditions. At the "parliament" meetings these days, as many issues are thrashed out at informal drinks and dinner sessions with the line managers as in the set debates with the whole board. That the system has worked well is undeniable: the company has never been shut down by a total strike. "In all my years with the ICI," said one long-serving chlorine worker who appeared on a TV documentary about the industry, "I've never known a dispute that

GROUP SALES: 1927-1983



GROUP PROFITS: 1927-1983





Some of the activities and products which have made the ICI symbol famous world-wide: above, animal feed for Singapore; top right, chlorine production at Runcorn; right, a fibres delivery van in northern Europe; far right, an effluent treatment plant takes shape.



couldn't be settled by a works council."

That phrase, "the ICI", is a familiar one in the towns around Britain where the chemical works have traditionally been a major employer—Runcorn, Northwich, Slough, Billingham, Stockton. Some families have contributed three generations of ICI workers, and the company is closely identified with its host communities, though ICI managers are traditionally expected to be mobile. The rewards for such adaptability include the prospect of promotion for the talented and ambitious that can even lead to the chairman's office on Millbank—Harvey-Jones did it in 26 years, and several of the present main-board directors began as site managers or technicians.

Because of that, and the intellectual edge of its science side, ICI has never been noted for producing a typical "corporation man". Philip Hanscombe of Paints, who started in marketing, talks with feeling about the "fulfilment" of selling paint and the emotional importance to a wife for her husband to do work on their home himself. David Viney, a plant manager in Mond Division, turns out to have taken part in the discovery of Fluothane, the anaesthetic used in 90 per cent of British surgical operations. ICI people tend to be startlingly individualistic and nobody more so than the

chairman. Now halfway through his five-year term (most chairmen serve three, but it was agreed by his predecessor Sir Maurice Hodgson that this one needed five to achieve his goals) John Harvey-Jones is contemplating the company's future.

"I'm not a scientist, but what has really excited me is the growing conviction that we can innovate to order. The outstanding example of that is fibres [until recently the lamest duck of all ICI's divisions], where they've made some fundamental discoveries which more or less enable them to produce a fibre to order. The problem is to make sure they are reading the market right..."

Going where the markets are, either by manufacturing locally or exporting, is a matter of concern to him. "Thirty per cent of world demand for chemicals is in the US, so we ought to be getting 30 per cent of our profit there... There are very few areas where the leading edge of manufacture is in the UK, though we are masters of brilliant conceptual thinking."

Harvey-Jones feels that the giant group has not yet made the best use of its worldwide sales network. There is an improvement in this direction, however, mainly by the acquisition of companies, and it has been going into new areas, such as speciality chemicals for

the electronics industry. This area, one of four which Harvey-Jones pinpoints for growth, is doing well because "we can apply the technology almost instantly throughout the entire world."

New products are launched wherever there is the best market. A new herbicide, for example, could be first brought out in South America, then moved on to other countries according to seasonal requirements.

Investment has been cut back ruthlessly on unproductive ICI activities, notably in the old basic industries like soda-ash. In petrochemicals and plastics the bad patch of two to three years ago prompted some financial commentators to suggest ICI axe it altogether. But Harvey-Jones makes clear that investment will be there when the markets are there. "P and P has some extremely good businesses, overshadowed by some extremely poor ones. But in the good ones we've not ceased to re-invest," he says.

"Polyester film has an enormous scope. We're the world's second largest producer with something like 3,000 different grades—every computer uses it, every ordinary tape recorder uses it."

Harvey-Jones delights in the scientific brilliance of ICI, what he calls "laying the clever technical eggs". But he is constantly frustrated by the brilliant invention that can't find a

customer—like the macrodefect-free cement, for example: "an unbelievable bloody product, a bit of fantastically sophisticated and clever technology, but we're finding it very difficult to get into the marketplace, and even more difficult to make money out of it."

ICI's world markets are therefore being more actively cultivated than ever before. Dr Wilbraham says he spends more time in Taiwan than in Glasgow these days. A new sales office in Peking could be the start of a mushrooming new market for ICI products.

The workers of Runcorn and Northwich feel it may be more important to "put smoke in our chimneys", as they say at the ICI parliaments, than to sell across the world. But in his chase for world markets Harvey-Jones has not forgotten what the company was like when he joined in the 50s.

"I thought it was a caring company then, employing first-class people. And I hope that when I leave it will continue to be that—but also a very successful company. I don't think that to be successful you have to be nasty."

"I don't want to be the best chemical company in Britain—I've got to be that. I want to be the best chemical company in the world." ●

Carol Kennedy is Deputy Editor of *The Director*.



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**THE ULTIMATE DRIVING MACHINE**

# Comeback of a great survivor

by George Hill

The sole survivor of the largest, most opulent class of racing yachts ever built, the *Velsheda*, which had her heyday in the 1930s, has sailed back in triumph and found a new role. She will be on view in London next month.

Photographs by Koren Evans



## Comeback of a great survivor

The million-dollar yachts that compete every two years in the America's Cup are larger than any other class of yacht now racing. But these great 12 metre craft are mere cockleshells in historical terms. Before the Second World War, 12s would have ranked with what were once dismissively described by a 1930s crewman as: "Fine little boats—just right for a gentleman what wants an afternoon's sailing in comfort." There was absolutely no question that the real racers were the J-class cutters—like the wonderful *Velsheda*.

The J-class were by far the largest and most outrageously expensive racing yachts ever built, prodigies of extreme functional specialization unequalled since the age of the dinosaur. They were the ships that finally outclassed King George V's *Britannia*. They were conceived, built, raced, made obsolete by social and political change, and demolished—most of them—within the single decade which ended with the outbreak of the Second World War.

Only one of this arrogantly opulent class, the *Velsheda*, has survived in anything like its original condition and she affords a unique glimpse into the past. She will be on view from November 10 to 17 at St Katharine's Dock in London and visitors will be welcome to go aboard.

But it is hard to grasp just how absurdly vast these old racing machines were without actually sailing one. *Velsheda* is almost three times as long as the longest articulated lorry and she displaces 143 tons—half of it by one immense lump of lead bolted to the keel to keep her upright. Her mast, too thick at the base to encompass, is 160 feet high—15 feet taller than the mainmast of the clipper *Cutty Sark* and only 10 feet shorter than Nelson's Column. Her sail area would cover a football pitch—her spinnaker is 8,500 square feet—and her mainsail alone weighs half a ton. And she is still seaworthy. She entered the Tall Ships race this year for the first time, venturing only on the first stage from Denmark to Greenock, on a rugged course across the North Sea and round Cape Wrath—and won it, by 14 hours. She was first in class and first across the finishing line. After more than 40 years of obscurity it was a triumphant return to active service.

The *Velsheda* was launched into a life that was at once strenuous, extravagant and formal—a life which has vanished so completely that now few can remember it. By chance, one of the few to recall it vividly was closely connected with the *Velsheda* and the ship is partly named after her.

Velma Oakley and her sisters Sheila and Daphne were the daughters of W. L. Stephenson, who launched the Woolworth's chain in Britain, and he combined syllables of the girls' names to christen the splendid racer he



The *Velsheda*, one of the largest yachts ever built, has sails that would cover a football pitch and a mast only 10 feet shorter than Nelson's Column.

bought in 1933. Only Velma is still alive, and she remembers the wonderful day that their spanking new boat won the King's Cup, a trophy personally presented by George V.

"It was very hairy weather that day, everybody was in oilskins and we girls were kept right out of the way. It was terrifying, all those huge things jockeying about to be first across the line. Once or twice we nearly crashed through each other and good old Captain Mountfield swore like a trooper all the time and then kept saying 'Sorry, m'lady... sorry, m'lady,' to my mother."

After the race they went below to dress for shore to celebrate their victory. "Father had gone across to the royal yacht to be given the Cup—very vulgar thing, silver-gilt and as big as this." The King was evidently rather vague as to the identity of this new recruit to the regatta circuit, and affably accused him of being an American. Mr Stephenson replied, with as much force as protocol allowed, that he was a Yorkshireman through and through.

"You've got the newest boat in the fleet and I've got the oldest," said the King. Just for form's sake, Velma's father invited him to come and inspect the new craft: "Never thinking he would—he'd never been known to."

Aboard the *Velsheda* they were almost ready to go ashore. "Then along came a launch: 'His Majesty will

be aboard in 20 minutes.' There was a terrible scramble. There were wet oilskins everywhere and we shoved the gear under the bunks but the crew were cooking kippers and the whole boat smelt of them—nothing we could do about that. They all got into clean white overalls and old Mountfield brushed up the ends of his moustache."

The King arrived. "This little man in a red tie—no taller than I was. Mother stood in the companionway and thought she'd better curtsy—which isn't easy on the stairs. Down he came to the salon. We'd got that tidy, but the cabins were still in a mess. And then he proceeded to look into every cupboard, open every door, right through the crew's quarters, from stem to stern. He even peered into the medicine cupboard in the bathroom. We apologized about the kippers, and he said they smelt very good."

The Stephenson girls enjoyed the regular summer round of regattas and the traditions of the Royal Yacht Squadron, where it was unthinkable for them not to wear white frocks and gloves for tea. They kept on the lookout for glimpses of the royal family—Queen Mary covertly lighting a cigarette behind the awnings on the royal yacht, and the future Edward VIII, bored to death, practising his golf-drive off the deck of the *Britannia*, "and sending about 19 balls a minute into the sea".

The annual ritual of the racing season was exacting and inflexible, with the half-dozen big racers plying round the coast from one weekend regatta to the next, a public spectacle counted on by the civic authorities at each resort to draw the crowds.

For the owners it was great fun. The *Velsheda* was not just a racing machine, she was fitted out to accommodate the family, friends and servants in considerable style. "You always had masses of people—most of them amateur sailors," says Velma.

But the fun was short-lived. Within six years the country was at war and *Velsheda* was left to sink slowly into a mud berth. The American millionaires decided it was a patriotic gesture to have their J-class yachts broken up, but British owners simply left them tied up in remote creeks, in the hope perhaps that the balmy days of the 1930s would dawn again. There they lay for decades, forgotten, while a generation of quite different yachts began to spring up, born of an age of more egalitarian prosperity.

One by one they met their end in the breaker's yards and this would have been the fate of *Velsheda* if Southampton businessman Terry Brabant had not stumbled across her in 1979 and fallen in love with her. He knew nothing at all about sailing but quixotically determined that he would buy the rotting hulk and restore her.

She had to be virtually rebuilt: 90 per cent of her steel outer skin is new, as are the mast, sails, deck and interior fittings. If the work had been done in a commercial yard, the cost would have paid for half a dozen America's Cup contenders but, with the help of a dedicated band of craftsmen-enthusiasts, Terry did most of the work himself.

There are four mahogany and brass state rooms (10 berths) and a grandiose saloon which would comfortably take a full-sized snooker table—if one could ever be got down the companionway. She has no engine, of course, but she can touch 13 knots when running before the wind. But modern technology has made some changes. The old J-class boats were notoriously temperamental and the great masts were liable to come clattering down in bad weather. "Sometimes it was really frightening," says Velma Oakley. "Once the boom broke and it was a miracle it didn't come right down on us through the deck." The masts are quite secure now and the sails, no longer sheets of heavy canvas, are of a lighter nylon mix.

The *Velsheda* emerged like a phoenix from the ashes of her former self in 1983. It had taken four years' hard work to make her ready for her new public, and she was re-launched exactly 50 years after her first launch. And, just as times have changed since the days when vast wealth flaunted itself in the face of the Depression, so the *Velsheda* has changed her image, too. She is a worker now, and is doing a good job as a charter boat, cruising the seas carrying the rich—1980s style.



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DRIVING IS BELIEVING

# WOMEN WITHIN THE LAW

by Allegra Taylor

"We've passed the point of being grudgingly accepted. Now we need to be seen as an asset": six women lawyers talk about their careers in what remains a tradition-bound profession.

Photographs by Nancy Durrell McKenna

The most deeply conservative and intransigently male-dominated profession in Britain is undoubtedly the legal one—by a long tradition. A statute was passed in 1587 giving everybody the right to be appointed attorney, with some exceptions. "All who are not prohibited by law may be attorneys, but the law will not suffer women to be attorneys nor infants nor serfs." It was not until the passage of the Sex Disqualification (Removal) Act 1919 that the admission of women was forced upon the Inns by Parliament, and acceptance has continued to be slow and grudging.

"The trouble with women is they're such a bad risk," drawled one barrister's clerk. "It's like backing horses, they tend to fall at the first fence."

Many chambers still refuse to take women tenants, and women solicitors find it difficult to obtain partnerships. The Law Society statistics for practising certificate holders show that out of 19,467 partnerships, only 887 are women whereas out of 10,591 assistant solicitors, 2,932 are women. The Bar Council statistics reveal that of a total 5,032 practising barristers, 573 are women and among 526 QCs, 15 are women. The percentage is even lower

for judicial appointments. Of 77 High Court Judges, only three are women, of 349 Circuit Judges, 12 are women, among 458 Recorders, 20 are women. No woman has yet become a judge of the Court of Appeal nor sat on the judicial committee of the House of Lords.

Until now professional ethics forbade individual solicitors to advertise their expertise. This ruling was officially amended in October this year, but most lawyers remain reluctant to speak to the press. The women judges we approached refused interviews, and we are doubly grateful therefore to the women solicitors and barristers who were prepared to air their views.

## BARBARA CALVERT QC BARRISTER/RECORDER

Barbara Calvert is a barrister, a QC and a Recorder. A sharp-witted, amusing woman in her mid 50s, she cycles to work at the Inns of Court from her home in Victoria. Her husband, a former civil engineer, has enthusiastically thrown himself into a reversal of role since his retirement and is happy to run the house and cook, "now that she can keep me in the style to which I've



Barbara Calvert, head of her own chambers of 19 barristers, seven of them women.

become accustomed", he laughs. His support and encouragement have been a vital factor in her successful career.

"I was a late starter," she said. "I obtained a degree in economics before I married and had children, and so I thought I'd take a second degree just to prove I still had a brain. Once I decided to read for the Bar I had absolutely no difficulty getting a training or a pupillage, although in those days it was difficult for a woman to be accepted as a tenant in chambers."

"I know there are a lot of young women who say things haven't improved, but you have to remember that the Bar is an overcrowded profession and a lot of men are finding it difficult as well. Nobody ever said to me, 'You can't do it because you're a woman'. I was lucky. People were good to me and clerks found me work. I think not having any chips on my shoulder helped enormously."

Barbara Calvert is now head of her own chambers of 19 barristers, of whom seven are women.

"Of course there would be problems if they all became pregnant at once and this is the origin of the prejudice against women—that family commitments will prevent them taking their

job as seriously as a man would.

"But I don't believe in positive discrimination. It leads to resentment. I feel very strongly that you are a *person* in a profession. If you behave professionally you will be treated with respect."

She does not believe that women are more attracted to the "female" issues. "The public might feel that women are more sensitive in areas dealing with child law or emotional matters, but there are many sensitive men working in the Family Division and women are, at last, beginning to break into the fields of tax, company and trust law, where they can do just as well as a man. I think individuals are temperamentally more suited to one branch or another, and this does not depend on gender."

"Because the percentage of women among the judiciary is low, judicial interpretation of case law is male-dominated. But a high percentage of women sit on Tribunals such as the Industrial Tribunal which decides disputes relating to employment law, unfair dismissal, sex and racial discrimi-

nation. There are also many women magistrates.

"The Press loves to pick out the occasional crass remarks made by judges ('It is well known that women in particular and small boys are liable to be untruthful and invent stories'—Judge Sutcliffe, Old Bailey, 1976), but on the whole I think men are more sympathetic to women complainants than women are. *I'm tougher on women.*"

## SARAH LEIGH SOLICITOR

Sarah Leigh is a founding partner of a firm of solicitors concerned with civil liberties, human rights, racial and poverty issues. They have just celebrated their 10th birthday.

She took a degree in Philosophy and History, then came to London. "I got a silly job working for the International Passenger Survey, which means you stand about in airports asking people where they've been and how much money they've spent abroad and so on. It was a useful training in cheek!"

She then became articulated and, to support herself, continued with the survey job at weekends, working seven days a week, often at terrific pressure. Bitter memories of that time ensure that she and her partners pay their articulated clerks enough to live on.

"We find that most of the best prospective articulated clerks who apply to us are women, which is why we employ a relatively high proportion of women solicitors and clerks. I suppose it is partly because people think of us as a firm with a high proportion of women; we started out in 1974 with two men and two women partners. Also, we have always tried to be reasonably democratic in every way. I think we were the first firm to try and run ourselves with a management committee.

"I don't think any client has ever expressed reluctance to have me as his representative because I am a woman. I think it is a matter of confidence. You learn to function in different ways professionally and socially. When dealing with clients you tend to be regarded as solicitor first and a woman very much second."

Sarah Leigh is enthusiastic and positive, enjoys her work and obviously finds it fulfilling, varied and absorbing.

"It takes a lot out of you though," she says. "There's an immense amount of hard slog, often clients are difficult and there's stacks of paperwork. It once took me five hours to pack the papers for court. I don't think I could have done it and run a family as well.

"As a solicitor, once you qualify, that's it. There isn't a career ladder as there is with barristers. You just go on, hoping to get better at what you do. And perhaps specializing more in a particular field."

The partners in her firm cover, between them, just about everything except highly specialized commercial areas such as shipping. Sarah's area of



Sarah Leigh, partner in a firm of solicitors concerned with civil liberties.

speciality for many years was immigration, and she has travelled considerably to the Indian subcontinent to verify claims of family relationships.

"This is one instance where, perhaps, it's a positive advantage to be a woman. If you're dealing with immigration problems that affect women, especially Muslim women in purdah, you are more likely to gain their confidence and get to the truth."

She has always acted for the defence, as a matter of principle and would never act for the State against the individual. She was once warned by a policeman that she would make a lot of enemies. But the firm has stuck to its guns. She now specializes more in personal injury litigation and, in a wider sphere, she is campaigning to get Legal Aid made available for inquests, to safeguard the welfare of immigrants, and to increase the rights of mental patients.

Sarah is constantly surprised how little the lay public knows about the law, and is infuriated by the gobbledegook of most legal language. "Advising people is an art," she says. "You must be able to communicate efficiently and effectively. I like to make sure that people understand the law, it's very important to be clear and lucid. I try to translate the statutes into plain English."

## ANGELICA MITCHELL BARRISTER

Angelica Mitchell's solution to combining motherhood with being a barrister, is to work part time. Gentle and sincere, she still feels anger at the difficulties and handicaps that a woman has to overcome within the profession.

"When I was doing my pupillage," she recalls, "I did some shipping work. One day a group of us went to the Baltic Exchange where the arbitrations are held. Someone came round with the menu to take orders for lunch, and when he came to me, said: 'Sorry, no women are allowed in the dining room.' I had to go off and have a sandwich by myself while the rest of my colleagues were wine and dined. So rude and insulting and hurtful.

feel threatened by other women. People generally are motivated largely by self-interest and they tend to pull up the ladder once they've made it themselves. For instance I've been hauled over the coals before now for improper dress. The 1922 regulations still require us to wear black and it's usually other women who report you—men don't notice! I think it's very sad that women, even today, alter their outlook and personality in order to fit in with the male ethos and succeed on male terms.

"My chambers is an exception. We have a high proportion of women, all of child-bearing age, although only myself and one other have had children. I got to the age of 32 and decided to have a family before it was too late and had two babies close together. I will go back full time eventually.

"Part time work is feasible, I feel very strongly about that. You obviously can't carry on your practice at the same level, but I was prepared to do anything two days a week. My head of chambers, clerk and colleagues have been very supportive and so has my husband, who is also a barrister.

"The very nature of the work I do, which is matrimonial, children and families, makes it feasible to handle cases that last for only a day or two.

"Women must keep on trying. We've passed the point of being grudgingly accepted, now we need to be seen as an asset. Women are the people in society who have the children. We make a sacrifice in our careers. ➤➤➤



Angelica Mitchell, working part time as a barrister so she can be with her two young children, says, "One has learnt not to look to other women for help".

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but it doesn't mean we should be penalized and denied opportunities. Perhaps sacrifices have got to be made by others as well.

"When a woman leaves to have a baby it does rock the boat a bit. It is a temporary financial loss to chambers, but a good chambers should be about teamwork and I think the needs of women must be accommodated."

## CATHERINE NEWMAN CHANCERY BARRISTER

Catherine Newman is young, pretty and extremely feminine. With supreme confidence and charm she is quietly blazing a trail in the field of chancery and property litigation where there are still pitifully few women.

She refused to go to university when she left school in 1972 because she had no idea what she wanted to do, so she got a job with a merger broking company.

"It rapidly became obvious to me that the action was not in the research department where all the women worked. The chaps doing the dealing and setting up the mergers were having all the fun so I asked if I could be taken on as a trainee on the selling side. 'Certainly not!' said the managing director, 'No girl is going to be talking to my clients.' So I left saying I was bored and frustrated. 'One day you'll learn—every job is boring, my job is boring,' was his pious reply.

"That made me determined to find one that wasn't, so I sat down and plotted out on a piece of paper what I wanted in life: to be self-employed, to have a job with variety and the opportunity to make a bit of money. The Bar came high on the list of possibilities."

She got a place at University College and three years later emerged top of her year with a First in Law. Why did she choose the commercial field?

"Partly because I was lucky enough to have a wonderful tutor at university who taught me Trust and Tax Law and believed that I had a flair for it, and he helped me get a pupillage in a chancery commercial set of chambers where I was later offered a tenancy. Partly because I never thought I would have the stamina to slog round the country as a Common Lawyer.

"A lot of women might think what we do is boring and dull—but it isn't in the least, and it has great advantages for combining career with family life. You can stay put in London, you're always at the end of a telephone, and you can take work home with you. I would like women to feel more confident about coming to the Bar. People have actually been incredibly kind and encouraging. I have never personally experienced any discrimination and no one has been rude to me in a sexist way.

"The Bar is still an old-fashioned hierarchical profession where experience and seniority are justly valued and command respect, so it can be hard for solicitors or businessmen to take

advice from someone who is evidently young and inexperienced. A lot of women are far too ready to see things in a sexist light, just as they get huffy about being asked to make the coffee as a pupil. To me that always seemed perfectly natural because I was the most junior person there.

"I've come in for a lot of teasing in chambers because I've decorated my room in a feminine way. People call it my boudoir, but I'm not ashamed or embarrassed and a lot of solicitors have commented on how attractive it is. It's not a man's world any more.

"Occasionally other barristers have tried to patronize me in litigation, but that's fair game—you're allowed to use any tactic that works! If their assessment of my character leads them to believe they can beat me down by patronizing me, good luck to them. Ultra-macho bullying can often succumb to flattery and a smile, and I will unashamedly use any tactics at my dis-



Catherine Newman is blazing a trail in chancery and property litigation.

posal. That's half the fun."

Catherine Newman has been married for two years and is planning to start a family soon.

"I love my job. I could never put it on one side, I almost feel there's no choice in the matter. My life is my career, I have no concept of myself as just a housewife and mother. I was not brought up to accept that, and my husband would never expect it of me. I will try to have my children in the long holiday when the courts are closed for two months. Then I will employ a nanny."

## WENDY MANTLE SOLICITOR

Wendy Mantle is a friendly woman with a direct manner and a passionate concern about legislation affecting women, such as the Matrimonial Proceedings Bill currently going through Parliament. She is on the Family Law Committee of The Law Society and has taken part in broadcasts debating the issue of women's maintenance.

While most solicitors prefer to work

in partnerships, sharing the load of specialities between them, Wendy is attempting the difficult trick of going solo. She is married for the second time and has a small son as well as a teenage daughter from her first marriage.

"I had enormous difficulty getting articted," she said. "I was always asked, was I planning to have children? In the end I just lied and said I couldn't have any."

She eventually got articted, joined a firm, and later set up in partnership with a few colleagues.

"I was fully involved in the partnership: I'm not the sort of person who could ever work part-time, and I worked all through my pregnancies. My second child had to be induced and my husband said to me: 'Do you think you could take next Friday afternoon off to have the baby?' It brought home to me that it was time for a change. I knew I would never see the baby unless I could cut out the travelling, and work from home."

Wendy's practice is largely matrimonial and the business has thrived so much, it threatens to take over the whole house.

"There are difficulties in going solo," she says. "Mainly the initial financial outlay. You need to hire a lot of expensive office equipment, a word processor, phone system, electronic typewriter, that sort of thing, and you have to do all the work yourself except the typing. It nearly became impossible. The longer hours almost cancelled out the advantage of being at home. Now I have taken on an articted clerk and things have eased up a bit."

"One of the pleasures is being able to have a cup of tea and talk to the children. I still feel a wrench, but the physical proximity helps—you can hear reassuring noises and I feel much less sick about it than I did when I was out all day."

Wendy is dubious about the validity of the argument that women solicitors have a different contribution to make to the profession. "The danger of that is it can lead to the assumption that our contribution is less valid. Prejudice is such a subtle thing. Occasionally I've come across patronizing remarks such as: 'Oh, how intuitive, just like a woman.' Women certainly don't fight any less hard, although there is a tendency for women's manners to appear more civilized, and it's much more effective to be cutting in a soft voice, than the traditional baritone booming down the corridor."

"Women could lead the way in closing the gap between the general public and the legal profession, especially in matrimonial disputes where there's a movement away from the old combative system to a more conciliatory approach. I think women are more ready to conciliate. Historically, we have always had to make compromises. We inherit traditions of compromise from our mothers and grandmothers."



Wendy Mantle, who works from home, finds that "prejudice is such a subtle thing".

"Most of the fights are about money or children, and so long as we are clear about what the long-term objectives are, I think negotiations without bared teeth are likely to succeed more quickly and with much less distress to the families involved."

She is heartened by how readily women will stand by each other and give moral support.

"Women do help each other, which is just as well—women have such a

hard time. They expect so much of themselves and constantly feel guilty about something. It's a hopeless conundrum, but we have to keep on trying. I agree with Shirley MacLaine who says 'We just want our fair share of the action, which is half!'"

## HELENA KENNEDY BARRISTER

Helena Kennedy is a rare combination of brilliant advocate, idealist and fearless (some would say reckless) critic of the system. Even her background is different from that of the average member of the Bar. She comes from a large, working-class Glasgow family where no one had ever received further education. Her father was a trade unionist and she was a clever child brought up in an atmosphere of articulate debate and political idealism. Her teachers encouraged her to come to London and she qualified for the Bar at the age of 21.

"It's not so difficult getting a pupilage," she says. "We're seen as fun, decorative, charming, a novelty. The real problem is the tenancy stage. Women suffer badly when the Old Boy net starts to draw in and they have to penetrate it. The Bar is the last bastion of public school, officers' mess and gentle-

man's club mentality—there is a deep-seated reluctance to allow women to invade their space. Women are wives, matrons, or bits of fluff."

"More than 30 per cent of the qualifiers are women, only 10 per cent practice. Most of them don't get past the drawbridge. I think every chambers should be required to have a percentage of women. It's the only way to persuade some of the old dyed-in-the-wool reactionaries to see that women in the law are bringing about a qualitative change in our legal system."

"Until recently, women conformed to the male ethos. They had to. They turned themselves into copies of men rather than saying, 'Who cares what the men do, we can do it our way.' The general public are alienated from all that pompous, élitist, obfuscating, theatrical style which they see as snobbish and patronizing. Women don't need to play those power games and have brought a new style of advocacy which is straightforward and sincere. It's all about communication, and juries respond to it. I always felt I had an advantage being working class and down-to-earth. I love talking to juries and I get on well with them. It's the best part of a case for me."

Helena lives with an actor and they have a baby son. She worked up to the last minute of her pregnancy and managed to feed the baby for nine months.

"Being pregnant was wonderful, juries loved it, everyone indulges you because you are so non-threatening, judges can't shout at you, you can't lose. It was one of the happiest times of my life."

Helena chose the Bar because of her political commitments.

"I'm interested in cases concerning civil liberties, equal justice for working-class people and minority groups. When I defend an accused against the State, I am their mouthpiece. I present their case in the best way I know, using my skills in the way they would, if they'd had the education, the knowledge, the words. We're known as a left-wing chambers and do a lot of Law Centre, Irish and race work."

She feels strongly that the secrecy and mystique surrounding the legal profession are counter-productive, and that the general public has a right to know more about the workings of the inner sanctum. She has written a chapter on Women in the Law, accusing the Bar of discrimination against women, for a book called *The Bar on Trial*.

"Barristers are not prepared to speak out because they are afraid of offending the conservative establishment and jeopardizing their chances for career advancement as a Silk or a Judge. I just don't care. I do the work I want to do and I don't need anybody's permission. It's my clients who choose me. I want people to say: 'Helena's a mad old leftie, but she's damn good at her job.'"



Helena Kennedy, sometimes an outspoken critic of the system, believes that women in the law "are bringing about a qualitative change in our legal system".

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# On call with New York's medical commandos

by Des Wilson

Mobile Intensive Care Units are New York hospitals' latest contribution to saving lives on the streets. The highly trained men who operate these sophisticated ambulances have dramatically improved the chances of survival for victims of heart attacks and serious accidents.

Photographs by Richard Cooke



At the point where New York's Seventh Avenue meets Greenwich Village there is St Vincent's Square, which is in fact more of a triangle. It has a bar called The Idle Hour, a magazine shop, a delicatessen, an old cinema, a barber's shop, and a church ("The Metropolitan Community Church of New York—a church of the lesbian and gay community—meets here Sundays at 7pm").

Two sides of the triangle are dominated by St Vincent's Hospital and Medical Center. On the West 12th Street side it is a white stone building with blue verandahs displaying the words "Charity, science, service". On the Seventh Avenue side it is a tall red-brick building with the word "Emergency" in white on a brown verandah. Opposite West 12th Street is a row of brown and red-brick rooming houses with zigzagging fire escapes and on the pavement in front, surprisingly, a few small trees. All around it New York thunders—yellow taxi cabs, delivery vans, battered and dust-covered cars (the only kind you find in New York), a non-stop road, punctured by the wail of sirens and the tooting of horns, with

the rumble of the subway somewhere under the streets.

In front of the hospital on a warm evening stand two vehicles, the red and white St Vincent's Hospital "Mobile Intensive Care Units". They have four main headlamps—two of them red—blinking on and off, in a single row, and above them a series of rotating multi-coloured lights. In the dark they look as if they have come from outer space. Inside, the two operators, Foster Gibbons and Vincent Merola, both in their late 20s, juggle hamburgers and Cokes and watch the colourful Greenwich Village community spill out into the streets in response to the warm weather. They have seen it all before—they do not even blink when one character strolls by with a full-sized light bulb as an earring. Occasionally they are aroused by kids clambering onto the ambulance and even trying to come inside. Then suddenly it is all action.

A call on the radio summons them to Bleeker Street, in the heart of the village. The ambulance's powerful engine roars into life, the sirens disturb the chatter, the chess games in

Washington Square and the basketball games on street corners or on the small, concrete neighbourhood parks, and we are on our way to a traffic accident. Gibbons is bent over the wheel, his mind divided between working out the quickest route and avoiding traffic. Merola is talking urgently into the radio, trying to discover what they can expect in Bleeker Street. For ourselves, we are fascinated by the way other drivers react to the siren and the approaching ambulance. Some panic and virtually drive on to the pavement. Others accelerate like frightened deer before a wilder animal. But no matter how fast they drive they cannot outstrip the ambulance and they, too, end up turning the wrong way down one-way streets, mounting pavements, or even scraping other cars. Others stop and become an obstruction. Merola puts his head out of the window and screams to one to move out of the way. Pedestrians scatter in all directions.

This is medicine's latest contribution to saving lives in an urban world of increasing violence, in which the car remains the chief killer. Gibbons and Merola are the medical world's equivalent

of commandos. Highly trained emergency medical technicians, they are resourceful, quick-witted, brilliant drivers, good at handling frightened and trembling people. Above all they are qualified to deal with those crises that occur unexpectedly—accidents, violent attacks, heart seizures—in the lives of people whose only hope is that someone experienced can quickly stabilize their condition and convey them to an emergency room where healing can begin.

In Bleeker Street the paramedics find a van has turned off the street, run across the pavement and buried itself in the doorway and window of Mills Tavern. There is broken glass everywhere, the police are on the spot, a crowd is gathering and the centre of attention is a black man in his late 20s, lying in the doorway with cuts on his face and covered in blood. He is, however, very much alive, talking non-stop. The paramedics conduct a quick examination and bandage his head. The patient protests that he does not want to go to hospital and is persuaded with some difficulty to abandon his van and climb on board the ambulance.



Foster Gibbons receives radio instructions about the Mobile Intensive Care Unit's next emergency call. In Bleeker Street they discover an injured man who has driven his van into a bar front.

Inside the ambulance the patient is still talkative. His name is Terry and he is 27. Has he had any major medical problems? No. Has he had any surgery? No. Is he allergic to any medication? No.

"Is my head messed up real bad?" He is reassured. "I've never been in an accident before. This is crazy. This is a bad dream. Oh, God—I've got to call my wife."

"The cops are gonna take care of the van—no problem. We're gonna take you to hospital. You can ring your wife there."

"Will I have to have stitches?" "You can negotiate that in the hospital."

He keeps repeating: "I've never been in an accident before."

The ambulance arrives at the hospital, mounts the pavement and Terry is quickly wheeled into the accident room. He emerges as a real wise-

cracker. He sees a television camera observing the corridor and announces: "Oh, this is too much... now I'm on television". Once in the emergency room, he is passed into the hands of nurses and doctors, and Gibbons and Merola return to the ambulance to wait for the next call. It is a hanging.

On a top floor in West 18th Street, a boy has found his mother too late to save her from suicide. The building is full of policemen. The paramedics have the responsibility of declaring the woman officially dead. After we have left the building they are quiet for a while. Then one of them suddenly begins to talk to anyone who is listening. He is getting it out of his system.

"When you go to an accident, there is no time to have feelings about the victim. You are concentrating on assessing the damage, taking what steps you can to deal with it and briefing the hospital on what to expect. You're almost like a mechanic dealing with an engine. It all happens quickly... it has to happen quickly—and it's rarely therefore that you can identify with the victim at all. But this kind of case is different. You have time to look at them, human beings, to think about them."

As if to take his mind off it, he begins to describe what the paramedics are all about. This ambulance, called a Mobile Intensive Care Unit (MICU), is an emergency/trauma centre on wheels, and the hospital's two units operate 365 days of the year, 24 hours of the day, with six teams working in three shifts. The paramedics have more than 1,000 hours of training in order to be able to identify problems and use the highly sophisticated equipment, including cardiac monitoring devices and a telemetry—a medical frequency channel that transmits data such as heartbeat signals back to the hospital.

The unit is packed with oxygen supplies, drugs, manual resuscitation units and other equipment. The emergency room in St Vincent's treats more than 50,000 cases a year. It covers the whole of the lower west side of Manhattan, more than 250,000 people, and is part of an 830-bed voluntary teaching hospital, more than 135 years old and one of the oldest in New York city.

Thanks to the sophistication of its trauma centre, however, serious cases may come from all over New York. The creation of these teams of medical commandos, who have extended the concept of an ambulance from that of a medical taxi to a mobile treatment unit, has substantially improved the chances of survival for victims of heart attacks or serious accidents.

To the British observer there is one big difference between American medical care provision and our own, namely the absence of a national health service. St Vincent's is a business, albeit a non-profit-making one. Almost everybody involved in medical care in the United States can sound defensive when discussing this. As St Vincent's official was quick to point out that while the hospital was a



## On call with New York's medical commandos

\$150 million a year business, "At best we break even, and in fact last year had an extensive operating deficit of \$1.7 million. The deficit was caused by the fact that we provided free care worth \$9 million. While we charge for our services and expect to get the money if we possibly can, the rule is that all emergency cases have to be dealt with irrespective of anyone's ability to pay."

In the triage (reception) room, Janet Jenkinson, staff nurse with eight years' experience, four in training, evaluates the urgency of problems as patients arrive. They are graded under four colours—red for immediate, green to be seen in 15 minutes, purple to be seen within 30 minutes and blue for non-urgent. The urgent cases tend to be patients with respiratory difficulties, chest pains, stab or gunshot wounds. (Emergency cases coming in with the paramedics by-pass the triage room.)

While we wait, a woman comes in complaining of abdominal pains and vomiting, looking distressed and pale. She is graded red. We follow her round a corner where, before seeing a doctor or nurse, she is confronted with the hospital's equivalent of a ticket

office—the people who ensure that if at all possible her health care is paid for. It is explained that the hospital's basic charge for "anything and everything done in the emergency room" is \$65. If she had come to the hospital by ambulance there would have been an additional charge of \$160. Should she have to be admitted to hospital, she will have to pay more than \$400 a day for board. All other services—X-rays, provision of medicines and special treatments—will be charged extra. Having an illness or an accident in the United States can be as disastrous financially as it is to the health.

The woman was asked what insurance she had—it could be Medicare if she is over 65, Medicaid (the insurance policy for the poor), Blue Cross (the main health insurance scheme for the working population), automobile liability, compensation for injury at work, or private insurance. About 27 per cent of patients have no insurance coverage whatsoever. If they cannot pay, they are still sent in for treatment and sent a bill, and ultimately this may be chased up by a collection agency.

In one recent month 3,678 patients passed this entry point, 2,862 having been seen and discharged on the same day, 695 having been admitted to hospital, and 121 having no charges



Emergency treatment is administered in the ambulance, which is equipped with sophisticated resuscitation apparatus. Back at St Vincent's Hospital questions are asked at the reception desk about patients' ability to pay for their treatment.

because they worked at the hospital. The log book reveals that the vast majority of people admitted on any one eight-hour shift have routine problems, from cut fingers to abdomen pains to scarlet fever or pneumonia. But the sinister word "AIDS" appears beside two names.

Out on the streets it has become dark, and the ambulance looks dramatic with its lights blinking. The young and the old have retired into the packed buildings and mainly the good-timers are left on the streets. One of them has had too good a time and, affected by drink, has wandered into the street to be struck by a car driven by a middle-aged Oriental. Someone dials the New York city emergency medical services number, 911, and the call is transferred to St Vincent's and then to Gibbons and Merola.

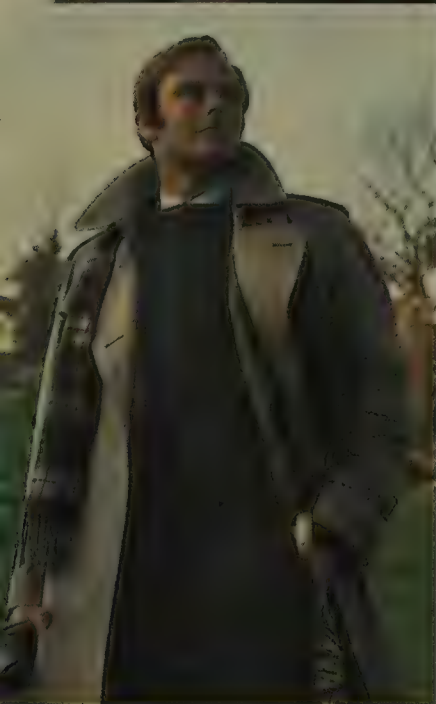
Once more we are involved in the extraordinary race across red lights and up and down crowded streets to where the man, clad in jeans, tatty T-shirt and gym shoes, is found lying close to a red Oldsmobile. There are four police cars on the scene, and the Oriental is explaining to the police with elaborate gestures and considerable indignation that it is not his fault. At first it all looks serious, but closer inspection reveals that the man is more drunk than injured. Gibbons bandages his head and cuts open his jeans to deal with a wound on the knee.

We drop him off at hospital just in time to respond to another call: a

woman has collapsed in a delicatessen in the Avenue of the Americas. We are learning what to expect—the lights of the police cars, groups of people on the pavement and, if it is a road accident, cars wrapped round lamp-posts or locked in a battered embrace. In this case there are no cars, but a pale-faced, trembling woman denying that she has been taking drugs. A lengthy argument takes place about whether she should go to hospital. Eventually Gibbons and Merola persuade her into the ambulance with a policewoman, and we head for St Vincent's.

At around midnight Gibbons and Merola are replaced by another team. We wander across to a bar near St Vincent's and consider the contradictions presented by the evening, a relatively quiet one for them. Gibbons described it well: "We sit out on the streets in this unit for eight hours waiting for human disasters that we know beyond any doubt will occur—sometimes three or four in a shift, sometimes a score. We know there is a fair chance we will see people dreadfully injured, and possibly see them die. We do it five days a week. On the other hand, there are the people themselves, also out on the street on the same evenings, never considering for a moment that they will be the ones who have the heart attack, or be hit by a car, or shot. When it happens it is an emergency for both us and them. The difference is that it is basically a technical problem for us. For them their whole lives could be changed."

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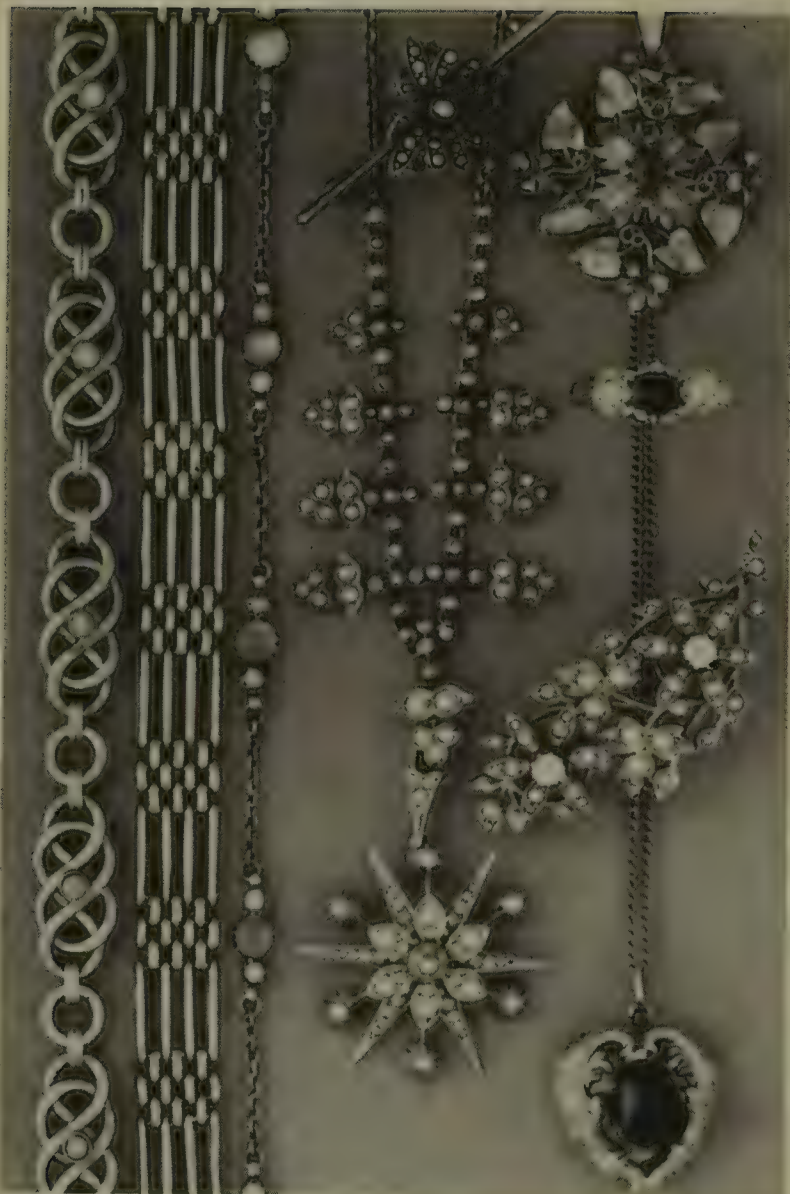
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# A modern maharajah

by Susan Yerkes

The titles of India's princely families have long been abolished, but not all their power and wealth have gone, as a visit to "Bubbles" Singh, the Maharajah of Jaipur, vividly shows.

Photographs by Mahendra Singh



Bhawani Singh, Maharajah of Jaipur, is a round, jovial 54-year-old who assiduously consults a diet manual at mealtimes, wears jeans and pastel Izod shirts, and speaks with a cultured London-Delhi accent. His eyes twinkle when he talks. Friends call him "Bubbles", a nickname stemming from the outrageous quantity of champagne consumed at his birth: he was the first male child born to a Jaipur prince since a holy man cursed the family three generations earlier. Both his father and grandfather were adopted as successors to the throne.

Partly because of his father's cosmopolitan reputation—as a championship polo player he took India's team to the World Cup win in 1957—and partly because of the picturesque quality of Jaipur, where careful maintenance of the salmon-pink walled city has made it one of India's major tourist attractions, Bubbles Singh is probably the most visible member of the nation's former ruling class.

His father's 20th-century palaces have been turned into luxury hotels, but Bhawani, his wife and family, and their household staff of some 200 still occupy the living quarters of the 18th-century City Palace in the heart of Old Jaipur—as opulent a setting as any maharajah could wish for.

"My father built the Rambagh

Palace as a residence, since tradition forbids a maharajah's son to live in his father's house," Singh explains. "He arranged to turn the Rambagh into a hotel for the Taj Mahal group when he saw the way things were going... so I'm back in my grandfather's place with the family."

The change of fortunes predicted by Jai Singh in the 1940s was the gradual weakening of the power of the maharajahs, prince-rulers of the myriad states of British India. There had never been accord between the princes, and egalitarian social trends in pre-independence India brought their authority even lower than under the British yoke.

"The problem," Singh reflects, "was that the princes could never get on together. The British used the 'divide and rule' strategy, playing on petty jealousies with ploys like giving different princes different gun salutes. But the character of most maharajahs has always been intransigent. The one time they *did* unite was in an attempt to shake off the British in 1857. They failed, of course. And even now, they can't combine forces.

"All the top industrialists in India today began with loans from the princely states. If the maharajahs had kept their money and invested it together, they could have formed a huge industrial empire. In those days



we were the ones who had the best contacts abroad. Not any more."

In the financial field, Jaipur's ruling family has done far better than most. In addition to the sprawling Rambagh Palace, Singh is planning extensive additions to the smaller Raj Mahal—luxury suites, a swimming pool and a sports complex.

"Hotels these days are geared to groups," says Singh. "But I think enough individual travellers are willing to pay for special treatment to make an old-style palace hotel viable."

Another Singh family project is a Village Fair—a co-op designed to keep commodity prices low for Rajasthani villagers. The family has also given land to the government for a conference complex, to siphon off a little of Delhi's booming convention trade.

Perhaps the most ambitious project is a large medical foundation with a research section specializing in kidney and cancer studies, and the all too common eye disease, trachoma. "We envisage a hospital with one wing for the rich Saudis who now go to Bombay for medical treatment, and another section of free beds for the poor."

In addition to his business and philanthropic involvements, the maharajah is a fanatical polo player. As owner of the City Palace complex and museum he serves as a tourist organizer: "royal

welcomes" complete with elephants, camels and court musicians, are a speciality for visiting VIPs.

Most of the maharajah's projects are kept in the family. Bhawani, heir to the title as the first son of Jai Singh's "senior wife" (from the days before the anti-polygamy law in India), and his wife and daughter, and Joey, Pat and Jagat, his half-brothers, and his stepmother Gayatra Devi, youngest and most famous of Jai Singh's wives, all live in Jaipur. Once regarded as India's most Europeanized, free-spending maharani, Devi is now best known for active political opposition to Indira Gandhi's Congress Party and she was imprisoned during the Emergency.

Together, the Jaipurs have managed to maintain a princely standard of living. And there are a few other success stories among the former princes. The House of Gwalior presides over a "shirting and suiting" empire. The Baroda name is heavily associated with cricket. Udaipur's royal family has sold two palaces to the Taj group.

When India became independent in 1947, there was an immediate need to consolidate the hundreds of small principalities into a cohesive whole. Gayatra Devi, then a pampered princess, recalls: "We began to see some new facets of India in 1949 when the Rajput States of Jaipur, Jodhpur, Jaisalmer



The Maharajah of Jaipur, far left, at a traditional festival, and, left, with his wife and daughter, is an astute businessman who finds the old customs enhance his newer interest in tourism. His stepmother, Gayatra Devi, above, is active in politics.

and Bikaner were merged into the new Greater Rajasthan Union, itself a part of the Indian Union. I realized, sadly, that, at long last, the identity of Jaipur as a separate state had gone forever and that Jai had ceased to be responsible for the welfare of the people he loved, and had been destined to rule."

The most difficult times, however, were yet to come. As socialist ideas gained strength in India, there was considerable agitation for the abolition of the princes' privileged status. In 1966 the "Young Turks" of the Congress Party introduced a resolution to abolish the title of Maharajah and with it the privy purse, a sliding-scale pension that had been granted to the former rulers when their states were merged. The law was passed in 1970, but was struck down by the Supreme Court on the grounds that the privy purse was guaranteed by the Indian Constitution. A bitter fight ensued, and in 1971 the Constitution was amended to strip the maharajahs of their titles and privileges. "We may be depriving the princes of luxury," Mrs Gandhi said, "but we are giving them the opportunity to be men."

Royalty didn't see it quite that way. In an emotional debate on the floor of Delhi's Parliament the Maharajah of Baroda replied: "Twenty-two years ago we were referred to as co-architects of independence. Today we are branded as reactionaries obstructing the path of an egalitarian society."

Ironically, the anti-prince legislation was born, debated and passed in New Delhi, which stands on land that a former Maharajah of Jaipur (Bubbles's grandfather) ceded to the British for their new capital in exchange for some villages in the Punjab region. Now only the Jaipur Column, a sandstone pillar outside the President's Palace, stands as a monument to the last landlord.

Gayatra Devi, at that time an elected

member of the opposition party, also protested against the action. "It seems absurd," she said, "that the government is baulking at paying what amounts to less than \$7 million for all the privy purses combined." Absurd or not, Mrs Gandhi had her way.

"The government recognizes you as 'Mr' now," says Bubbles. "But some people still use the titles. And around Jaipur things haven't changed that much—people still look to the old rulers for solutions to problems like getting electricity and roads.

"Unfortunately, no matter how we may play down our image, the people of India will always look up to a king figure. We're not used to democracy, nor will we be. The people will always expect a ruler. The Hindu religion has been based on that—the concept of the undivided family, the village chief, somebody sitting in a chair to sort out their problems, from village to state level. We still get regular requests. We have trust funds to help our people."

Visitors to Jaipur can see how strong traditional ties remain. After a polo match the scene outside the clubhouse is reminiscent of the old "Darshan"—the ceremonial appearance of the prince. Crowds flock for a glimpse of the maharajah and his wife. Always, there are bows, respectful greetings.

Sitting in his grandfather's private apartments, the present maharajah exudes the assurance of a born ruler. His casual Western dress seems out of place amid the fine French antique furniture and Baccarat chandeliers.

Does he ever long for a return to the old days?

"No, no... times change. I never find myself thinking like that. But..."—a smile glimmers, "... you know, when they changed the law on polygamy to allow a person only one wife at a time—sometimes I wish they had left that one alone" ●



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# THE COUNTIES

*David Bellamy's*

# DURHAM

*Photographs by Trevor Wood*



Of all the counties of England, Durham has the richest legacy of history, both natural and man-made. I do not say that just because I live there and work from its university, but because it is true.

The fells of Upper Teesdale hold a unique record of the last Ice Age. Its rivers, Tyne, Wear and Tees, bore the brunt of the Industrial Revolution, if they did not cradle its beginnings. Chester-le-Street, Jarrow and Durham are the heart of an ecclesiastical heritage which, for 600 years after the Roman occupation, was the only light in an otherwise uncivilized world. Above, below and subtending all, the county has the rare beauty of a well worked landscape.

Scarred by mining and industry, the contours of its pit heaps which once smouldered against the skies are now less brazen, their flanks grassed over or even shrouded with trees. Those mines which fuelled an empire are now gone and the factories which led so much industrial innovation are as silent as

**The heart of Durham, dominated by the castle and cathedral, seen from the River Wear.**

the graves of the millions who made them their ways of life and livelihood. Children used to slave their youth away in the bowels of the earth, and wives, sweethearts and mothers worked naked in the wet slime of the deepest pits to line the pockets and pave the streets about the Stock Exchange with gold. That was until Durham's Dean and Chapter decided that such nakedness was a serpent of lust within the grass roots of its male workforce and clothed the workers on that account alone.

It was among these inhumanities that trade unions found their fighting roots, which are still paraded on the third Saturday in each July. Then the Big Meeting fills the City Palatine with banners, boots, beer and the real zeal of politics. Come and see it for yourself before the greed of the 21st century sweeps it all away.

History is reconstructed in the great museum at Beamish. You can sense its

once massive presence, its hopes and hopelessness, in the ghost of Consett, and in the two-up-two-down, nettie-out-the-back way of life which still wreaths real smoke downwind. You can sense it in the pubs and clubs where the best beers in the world soak up chips and crisps, where talk, not conversation, has taken over from that of "bait" time at the coal face.

Your best route is to ride the heritage line from Darlington Station where passenger rail transport had its real beginnings, out and up through ever greener countryside into the welcome of the dales—dales carved out by an Ice Age and three rivers. Two, the Tyne and Tees, are shared borders with the might of Yorkshire and the rural beauty of Northumberland. The third, the Wear, is the county's own for it rises with the high fells and discharges to sea at Sunderland. All three drain off the lifeblood of the landscape as they have channelled its natural re-

sources out to richer realms. Three estuaries have launched and berthed a million ships, sent on their way with champagne and besmirched with sewage and chemicals, the like of which were never found in nature.

Now, as the ships and tides of commerce ebb, the Wear flows clean enough to allow the salmon to run up to the clear waters of their birth. They, like so many true Dunelmians, know the free beauty of the dalescape to which they wish to return. *En route* they pass through still murky waters which each year support Britain's oldest regatta, past the great grey towers of Durham Cathedral.

This is a place neither to begin nor end your pilgrimage. It is a place in which to spend time, sense history and find meaning in the ethics of a working life. The pillars of this great Cathedral Church of God, rough-hewn to perfection, spring from blessed roots at which the bones of St Cuthbert lay. They were carried here to rest in the sanctuary of a natural fortress ➤➤



Top, a view from Hamsterley forest. Above centre, Hamsterley parish church, mostly 13th-century, stands in a field half a mile from the village. Above right, the attractive Baptist chapel is one of the oldest in the country. Left, colliery buildings at Beamish Open-Air Museum, where visitors can tour a drift mine. Above left, the ticket office, which dates from 1867, is the centrepiece of the section on the North Eastern Railway.

# Durham

guarded by a meander of the Wear. The upper dale must be visited for many reasons. Wolsingham still works steel in the most rural of surroundings. Close by, the first steel in the world was smelted, the fires fuelled by oak from the nearby forests. Today the products of those same broad acres about Hamsterley have been commissioned for a myriad other uses and still produce oak, pine, spruce and larch for a wood-hungry economy. The area also gives welcome to the spawning fish, and tens of thousands of visitors come to see the wildlife and understand the problems of managing such a landscape and raising such a gigantic crop. A special part of all our heritage is in the able hands of the Forestry Commission. You can walk, drive or just sit, surrounded by growing wood, and listen to the strong

pulse of a stream which once drove 16 water wheels on its way to meet the Wear. The Baptist chapel in the centre of Hamsterley, one of our oldest, speaks loud of the time when the Ranters challenged the formal dogma of the Anglican community. The parish church stands a little outside the village, looking down over Wilton-le-Wear sitting on the edge of a thriving wetland nature reserve which, not that long ago, was still worked for gravel. Old scars fade to become mellow memories as new ones take their place. Open-cast and quarrying on a scale undreamt of a few years ago rip black through coal or mark warm, gold-yellow faces along the scarp of the limestone which forms the backbone of the lowland plain. Coal still fires homely hearths, and the magnesians limestone mixed with seawater forms "magnesia" bricks to line and protect

the bellies of belching furnaces which still give employment hope for some. Such new scars reveal our natural past: rich beds of fossil fish, the unique cannon-ball limestone, found nowhere else on earth, and neat knolls which were once a living part of a tropical reef—all may be seen within the sound of the famous roar of Roker's football crowd. The purple-black strength of Whin Sill, which provides the strong foundations to much of the most dramatic scenery of the north-east, now paves our motorways. Frosterley marble, which still adorns many buildings, is now a tourist spectacle. Despite new scars the bounty of nature is always there, as it was at the end of the last Ice Age. Old quarries are a haven for wildlife, and rare plants have spread from the cliffs and





## Durham

denes—Ryhope, Crimdon, Castle Eden—to clothe their nakedness. Castle Eden dene brings a karst landscape to the edge of Peterlee and boasts of being the first nature reserve in Britain to be set up by a local authority. The thin soil of such places is home to a multitude of plants. Some, like the Fly and Burnt Tip Orchids, find their northern limit here, while others like Blue Moor Grass and Birds Eye Primrose tell of high mountain pastures. Here, too, industry in the guise of Steeley Magnesite works with conservation to safeguard both jobs and 19 acres of unique limestone grassland. They are moving the whole, turf by turf, to a new, safer site. Each turf is a living link with past glacial times and with the real treasure house of Teesdale. The River Tees flows down over the mighty waterfalls, Caldron Snout and High Force, the highest and mightiest waterfall in England. There among the magnificence of the rolling fells and the spoil heaps of Roman and Quaker lead is a community of rare plants second to none in England, if not in Europe. Plants from the remnants of the last Ice Age crowd the fells, such as False Sedge and Northern Asphodel. Horseshoe Vetch from the warmer south, Shrubby Cinquefoil of North American and Russian stock, Mountain Avens and the Teesdale Gentian—all these are to be found here. Black-faced sheep do their best to

remove the flowers before eager cameras can record them (please be careful of your feet). They also play their part in keeping the fields free from ranker-growing plants.

Red Grouse brood over their clutches and rear their young on the best grouse moors in the world. Here generations of gamekeepers have used their skill, burning the heather to provide a patchwork of managed habitat which keeps both grouse and keeper well fed and safe until the birds' day of reckoning.

Take away the "Glorious Twelfth" and all it stands for and the dale would be a poorer place. There would be less work to be done on these working fells.

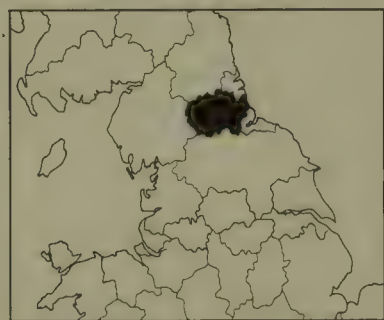
Take away the sheep and lambs and the same would be true; rank growth would crowd out the rare flora and fewer tourists would come to see the sights. Take away the concern of those people who decry hunting and who eat neither grouse nor lamb and Britain would not be the same caring place.

Durham, the County Palatine, is happy to share its hard-worked roots with any who will tread its ways with care and reverence. Stand at Cow Green, walk its nature trails, look up at the high fells and down at its reservoir, iron-grey white elephant of a recent past when society thought more of itself and less of its heritage. If you are brave and hardy enough, make the

**Orchids and other rare plants flourish on the Castle Eden nature reserve.**

final pilgrimage to High Cup Knick, one of the true wonders of the world, where ice and time have carved a fluted valley out of the Great Whin Sill and left it high and dry and almost forgotten except by the wind and the stalwarts of the Pennine Way. This, we believe, was one route by which man came to develop the bounty of the County Palatine.

From this high vantage point, look back across the chequered beauty of these landscapes where nature and people together have managed to keep a sense of purpose ●



### County Durham

#### Area

601,600 acres

#### Population

606,800

#### Main towns

Durham, Chester-le-Street, Consett, Bishop Auckland, Barnard Castle

#### Main industries

Mining and quarrying, engineering

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## London Theatres by Paul Hogarth 6: The National Theatre



The establishment of a permanent state-subsidized theatre in London was suggested in 1848 but it was not until a century later, after several attempts to launch the scheme at different sites, that Parliament gave its approval. In 1951 the Queen Mother laid the foundation stone on the South Bank. In July, 1962, the National Theatre Company was founded under Sir Laurence (now Lord) Olivier and was housed in the Old Vic pending the completion of the theatre.

Work started on the site in 1969. The vast complex, designed by Sir Denys Lasdun, houses three auditoriums. The Lyttelton, with a con-

ventional proscenium stage, was the first to open, on March 16, 1976; the Olivier, the largest and most radical theatre, with a fan-shaped auditorium, opened on October 25, 1976 when the Queen officially opened the building; and the smallest, the Cottesloe, a rectangular room with galleries on three sides, opened on March 4, 1977.

Under Sir Peter Hall, who succeeded Olivier in 1976, the theatre's main artistic aim is to present a diverse repertoire embracing old and new, classic as well as neglected or experimental plays, from all countries, and performed to the highest standards.

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# Denmark's unknown masters

by Edward Lucie-Smith

The National Gallery's choice to inaugurate its new exhibition room is at first sight surprising: if people think of Danish art at all, they think of the Vikings. So the Danish "Golden Age" show, until November 10, reveals a new aspect of European 19th-century painting and, by doing so, slightly alters our overall view of 19th-century art.

The central figure in the exhibition is a painter called C. W. Eckersberg, who was born in 1783, and who came to Copenhagen in 1803 to study with N. A. Abildgaard at the Royal Academy of Fine Arts. Abildgaard is best described as the Danish Fuseli—a neo-classicist with a strong streak of *Sturm und Drang* eccentricity. Abildgaard seems to have disliked his able pupil and to have stood in the way of his advancement. Perhaps he mistrusted what was already a wide stylistic range: the young Eckersberg painted highly competent imitations of the work of Abildgaard himself, plus landscapes which are the earliest direct transcriptions of the Danish countryside. Eventually, however, Eckersberg obtained a travelling scholarship which took him in 1810 to Paris. Here he attended David's studio and painted one or two figure compositions which are able versions of David's manner. He then moved on to Rome, where he was welcomed by another eminent neo-classicist, his compatriot the sculptor Thorvaldsen.

In Rome Eckersberg became himself. He produced a series of ravishing

Roman views which are marvels of exact observation and which seem to bridge the immense gap between Pannini on the one hand and the young Corot on the other, though their modest scale and feeling for atmosphere perhaps bring them closer to Corot. In 1816 he returned at last to Copenhagen, and seems to have been immediately recognized as the leading Danish artist of his time. At first he was pressed for money and made the main part of his living as a portrait painter. It is not too much to claim that in some of these—the double portrait of *Bella and Hanna Nathanson*, and the likeness of *Emilie Henriette Mazonn*—he is perhaps the only artist of the time who seriously rivals David and Ingres. The ways in which his work differs from the two great Frenchmen are interesting. He has a coolness, an evenness of emphasis, a rather glacial clear-sightedness; he also evinces a strange combination of utter veracity and unwillingness to probe beneath the surface. In this respect it is almost as if Holbein had taken on a 19th-century guise.

In the mid 1820s Eckersberg went back to painting Danish landscapes, but with much greater sophistication than he had shown before his travels. His landscapes set the tone for a whole group of pupils and followers, most typical products of the Danish school at this period. Their precise tone is easy to recognize, but harder to describe. They are invariably sunnier scenes, spare and tranquil, bathed in a crystalline northern light which seems to make details particularly crisp and distinct. Eckersberg seems to have had

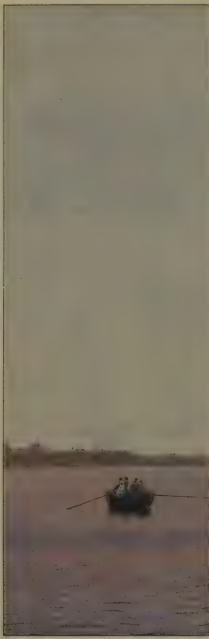
exceptionally good eyesight, and until his last few years painstakingly fine detail is characteristic of his work.

It was perhaps this faculty which led to his fascination with ships and shipping—in his Danish years he became a marine painter on a level with the great Dutch specialists of the 17th century. The marine paintings make a curious contrast with his neo-classical history pieces and portraits. One feels that if Denmark had been a larger country, with a bigger community of artists, each of these departments would have had its specialist.

Eckersberg was obviously an extremely gifted teacher, and his pupils followed closely in his footsteps, even physically so, by making an almost obligatory pilgrimage to Italy. The most talented was Christen Købke, who died, five years before his master, in 1848. Købke's landscapes are perhaps the most beautiful paintings produced by any Danish artist: they have a sparseness, an air of solitude which makes them memorable. He is a close relative, artistically speaking, of Caspar David Friedrich, but eschews Friedrich's mysticism as well as his historicist effects.

Among the other Danish artists are Constantin Hansen, Wilhelm Bendz, Christen Dalsgaard, Wilhelm Marstrand and Martinus Rørbye. Their work, for the non-Danish audience, carries tantalizing echoes and overtones of styles familiar from elsewhere in Europe. For example, it has a defini-

Below left, *Birgitte Saborner Holbøden* by C. A. Jensen. Below, *Bella and Hanna Nathanson* by Eckersberg.



Above, *View of a lake in Copenhagen* by Christen Købke. Left, *A Group of Danish Artists in Rome* by C. Hansen.

nite link with the German Nazarenes, some of whom had close personal connections with their Danish colleagues. The Danish painting is also reminiscent of that of certain Pre-Raphaelites, and especially of Ford Madox Brown, whose landscapes are the nearest English equivalent to work in the same genre by Eckersberg and Købke. On the other hand Marstrand's painting, which represents a softening of the Golden Age rigour, can sometimes look a little like Wilkie's. If these numerous links are considered, Danish painting of the early 19th century ceases to seem peripheral and takes its place in the tradition of European art.

Danish painting nevertheless possesses characteristics not merely of the epoch, but of the Danish nation itself. Some of these are social as well as purely stylistic. It is evident, for example, that Danish artists found neo-classicism congenial, and broke with it only slowly and reluctantly. They were perhaps less interested in classical subject-matter than they were

in fundamental questions of proportion and structure, and they managed to import these ideas even into paintings, such as in Købke's lakeside landscapes, which contain no overtly classical details.

At the same time Danish artists remained highly gregarious. It is surprising how many Golden Age paintings represent convivial artistic gatherings. Wilhelm Bendz, who died very young, painted a number of striking compositions of this sort—he was almost the only artist of the school to essay night scenes with strong chiaroscuro. Constantin Hansen's *A Group of Danish Artists in Rome*, painted in 1837, is bathed in a clear radiance which is more typical. It shows a highly decorous gathering which is also consciously Bohemian. The artists puff at immensely long pipes and one, reclining on the floor, wears a fez. These pictures convey a touching sense of what it means to be a member of a small nation. The expatriate Danes clung together abroad, warm in the comfort of a shared background and a common language.

Consequently it used to be felt that Danish painting of the first half of the 19th century suffered from being resolutely matter-of-fact. Poetry had to wait until the appearance on the scene of painters like Hammershøi and Krøyer, who are at least loosely connected to European Symbolism. Today this precise, unfrilled manner is part of the appeal of the Danish art of the period.

One wonders why the Danes felt no need to go in for the excesses of the *Sturm und Drang*, after the initial movement in that direction made by Abildgaard, and why Danish art at this period offers nothing which remotely resembles either Géricault or Delacroix. A possible answer seems to be that Danish painting was still very young, and was still too absorbed in a search for its own identity to have time for Romantic historicisms. In the generation before Eckersberg, art in Denmark had been dominated by the Swede Pilo, a rococo portraitist with his roots in the French Louis XV style. There were no predecessors, for example, who tried to paint the Danish countryside, so that for the Golden Age painters it represented a new subject for which a new visual language had to be found. In this respect they prompt yet another comparison, with the early work of the American artist Thomas Cole—his Hudson River landscapes of 1825 and 1829, just at the peak of the Danish Golden Age.

The exhibition at the National Gallery not only introduces the London public to a number of enchanting works of art, it also extends our awareness of what is at issue. Danish Golden Age painting succeeds because it fulfils certain goals the painters had consciously set themselves which still seem valid today, and because it perfectly reflects a stage in the development of a particular culture.

# The gladiatorial gooseberries

by Margaret Preston

Every summer for at least two centuries, the inhabitants of eight small Cheshire villages have been obsessed by a single question: will one of their berries triumph at the local gooseberry show?

Photographs by David Gallant

The voice of the weigher rises over the mutterings of the spectators. It carries with it unmistakable authority: "Right, gentlemen, we're not messing about. If you've got some triplets, be proud of them. Here's Freddie's triplets, it's the first time Freddie Booth has had a set of triplets." On the scales the triplets lie heavy: three yellow gooseberries joined by one stalk.

The faces of the gooseberry growers, lit by the light from the low pub windows and the spotlight balanced over the showcase, have more in common with a scene from Rembrandt than anything from the 20th century. Pint glasses brimming, the 19 berry men of the village of Lower Peover gaze intently at the brass scales on the weigher's table. The gooseberries themselves, the focus of attention, are vast. They may be hairy or smooth ("the Lloyd George is a very whiskery berry" intoned one grower), they may be red, yellow, green or white, but at the Crown Inn there is only one quality worth the estimation: not appearance, not flavour, but weight.

On the mid-Cheshire plain, surrounded by rolling dairy lands, the villages perpetuate a tradition which dates back over two centuries. In 1786 there were octogenarians showing gooseberries in Cheshire and Lancashire, bringing the berry to monstrous proportions by ruthless elimination of the small and struggling in favour of the large and confident. The wild gooseberry was bred, fed and pampered, until eventually it grew to seven times its normal size. It was then stripped from the tree, taken to a public house and weighed. In 1846, 350 copper kettles were distributed as prizes at berry shows in these north-western counties. Today, only eight Cheshire villages maintain the tradition—which has changed little, though the copper kettles have been replaced by brass lamps, candlewick bedspreads and fish dishes.

Grown in "pens"—3-foot-high wooden frames—and covered with netting, the berries are cosseted from setting to picking. Old lace curtains, cabbage leaves or umbrellas shade the berries from the harsh northern sun. Left to its own devices a berry might burst, and burst berries are useless. Enemies abound in the shape of wasps, sun, excessive growth and no doubt small boys, so great care is taken to preserve the berry in the state to which men have carefully cultivated it.

The bushes are known confusingly as trees. The berries hang heavy



Weigher and chairman Gordon Cragg and his brass scales dominate the scene at the Crown Inn, Lower Peover, as he gives the verdict on competing gooseberries. Beside him is the cardwriter, Geoffrey Street, who keeps the records straight.

beneath, their names reading like a roll-call of history. In 1825 one Nathaniel Kelsall took the prize for his Roaring Lion, beating the Jolly Nailer, Wellington's Glory and Nelson's Waves. In 1884 John Cragg's Firbob put paid to Edith Cavell, Lloyd George and Lord Kitchener.

Like hanging up stockings on Christmas Eve, the drama starts the day before the big show. As evening comes to Lower Peover—the "Lower" distinguishes it from Over, Nether, Superior and Inferior Peover—three men tour the gardens, armed with sealing wax, matches, scales, cotton wool and large square boxes in which to place the berries. The lids of the boxes, bespattered with wax, speak their age. Retired ICI clerk Gordon Cragg carries the scales, as befits the chairman and weigher of the Crown of Peover Show. Retired labourer Freddie Booth and John Cragg, a 41-year-old painter and decorator, make up the trio.

Each man must witness another's picking, see the berries put in the box and sealed or stamped with the hot wax. On their beds of cotton wool the gladiatorial gooseberries await, overnight, their final judgment.

In John Cragg's garden the search is

on for twins, two berries joined by one stalk, and for triplets, three berries joined as one. This accomplished—and twins and triplets are relatively rare in this fruiterers' Brobdingnag—the single berries are examined. One large berry gives signs of promise. On the scales there is a moment of hesitation. John's hands join in supplication for a 30 pennyweight berry, the grower's equivalent of "a four-minute mile, or scoring a century for England". The Firbob tilts the balance at 30 dwt 19 grains, and John, placed last the previous year, knows he has a winner.

By Saturday lunchtime the growers are assembled at the Crown Inn. There are no lady growers at Lower Peover, though a widow may enter her late husband's berries. Among the men the bond of village life is evident. There are young men and old. The eldest, 76-year-old Arnold Jackson, "sleeps in the bedroom I was born in, and there's not many that can say that nowadays". There are cousins and neighbours, brothers and half-brothers, surnames repeated time and again.

The boxes stand on tables forming a square in the Crown's bar, behind them their owners, in the centre the carriers. The carriers, the link with the

weigher, stand ready to carry the berries to the scales and the triumph of the showcase or oblivion. The seals are checked and the boxes opened. The cardwriter marks up his papers.

Glasses are steadily refilled. The voice of Gordon Cragg rises and falls like a cattle auctioneer, talking to the berries, the members, the officials. His personality and his scales dominate the room. John Cragg's berry takes on all comers, and wins. His shaking hands testify to his emotions. John's cousin, Kevin Cragg, takes the Woodpecker cup for the heaviest berry of that name, the prize for the Best Beaten Berry goes to farmer Arthur Newton, and the booby prize for the Best Bursted Berry goes unclaimed.

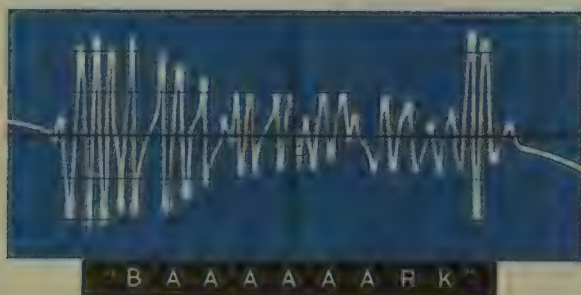
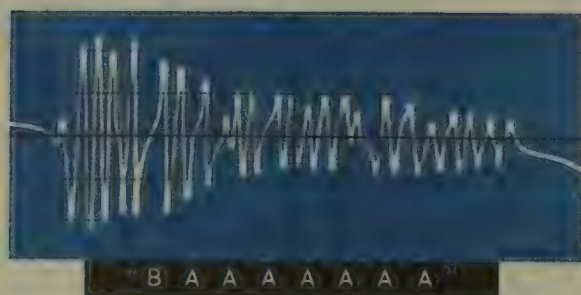
Three hours later the berries of Lower Peover are balanced, weighed and ticketed. Under its spotlight, the showcase is full. It is late in the afternoon and time for the landlady of the Crown Inn, herself the secretary of the gooseberry-growers' show, to serve tea. A quick wash and change, speeches and hilarity, and the prize table, with its 19 domestic prizes, its cups and rose-bowl, is shorn of its wealth. Peace returns to the berry pens for another year.



Top, bursting is the worst fate which can befall a gooseberry and prize ones must be protected from the harsh sun. Above, John Cragg and Freddie Booth pick the best berries on the eve of show. Left, Freddie Booth with a box of "hopefuls".



Left, Freddie Booth, John Cragg and Gordon Cragg officiate at the first weighing when the biggest and best berries are selected. Above, a display of the winning heavy-weights in this year's show.



*(Beware of the wolf in sheep's clothing.)*



# Adding up to an elegant total

by Christine Knox

If "manners makyth man", as William of Wykeham insisted, there is no doubt that accessories makyth the fashion look, not to mention helping the budget: as well made clothes get pricier, carefully chosen accessories offer the chance of squeezing several seasons of wear from, say, a good suit or coat.

Accessories this autumn—scarves, shirts, ties, even jacket linings—come in a wonderful medley of tartans, plaids and paisleys that blend and tone together in seasonal hues. As a sharp contrast, the severe black-and-white evening look is accented with strong jewel colours.

The bags, belts, ties and shoes to be worn with the new trouser suits are correspondingly mannish in shape. Ties and bow ties have a preppy look, pinching colours and stripes from just about every public school in the realm. Shoes tend to be brogues, laced and punched and showing a curved Louis heel with a slightly period air. More elegant shoes come in soft kid, burnished like the conkers of late summer, and with a 1930s look in their cross-

over straps. Short riding boots are new, to be worn with thick hose and skirts.

Argyll stitch appears in jumpers and stockings, pheasants fly on Viyella, and plaids and paisleys clash and mix.

In contrast to this rich confusion, all is simplicity for evening wear. Black-and-white shimmers with diamanté and dazzles with brilliant colours. Hats are small and coquettish, somewhat theatrical and splashed with vivid tones. Shoes range from the high-heeled in bright suedes to a red slipper-shoe that might still be warm from the fireside; and again a period look creeps in with buttons, echoing the long-forgotten spat.

Evening handbags are small, made of satin or grosgrain, some even with bows like a chocolate box. There are silk ties with bright Cubist patterns or spots. Beaded belts and diamanté-studded stockings and spectacles complete a decidedly theatrical look ●

**Photography by Nick Briggs.**  
**Hair by Shaun Hunt for Daniel Galvin.**  
**Make-up by Nigel Herbert.**





## Day

Camel coat with brown velvet shawl collar from Chelsea Design, 65 Sydney Street, SW3, £350. Pheasant-printed Viyella shirt by Marilyn Anselm at Hobbs, 47 South Molton Street, W1 and branches, £39.99. Paisley silk cravat from Liberty, £10.50. Pearly earrings from Adrien Mann, all leading department stores. Gold and pearl tie pin from Michaela Frey, 41 South Molton Street, W1, £37. Le Must tank watch on tan strap from Le Must Cartier, 175 New Bond Street, W1, £395.

## Daytime accessories

1 Brown velvet feathered hat by Ally Capellino, from Caroline Berry, The Downs, Altrincham; Four Seasons, Glastonbury, Somerset, £28. 2 Natural leather belt by Mulberry Company, 11/12 Gees Court, St Christopher's Place, W1. 3 Brown and cream punched lace-ups from Rider, 201 Sloane Street, SW1 and branches, £45. 4 Plaid cashmere/wool scarf from The Scotch House, 2-12 Brompton Road, SW1, £35. 5 Paisley printed Varuna wool from Liberty, Regent Street, W1, £13.50 a metre, 137 cms wide. 6 Tartan tie also Liberty, £6.50. 7 Paisley Varuna wool as before. 8 Conker leather and suede boot from Hobbs, 47 South Molton Street, W1, £62. 9 Pheasant Viyella shirt, as worn by model. 10 Fur felt hat by Laurel from Liberty, £37. 11 Hunting Stewart cashmere scarf from Mulberry Company, £39.50. 12 Yellow wool scarf from The Scotch House, £6.75. 13 Tortoiseshell tinted glasses from Mulberry Company, £25. 14 Short riding boot from Rider, £55. 15 Paisley silk scarf from a selection at Liberty. 16 Red foulard bow tie, Mulberry Company, £17.50. 17 Jubilee plaid wool/cotton from Liberty, £5.95 a metre, 90 cms wide. 18 Pigskin belt, Hermes, 155 New Bond Street, W1, £110. 19 Cotton-backed pigskin gloves by Dents, from Selfridges, £11.95. 20 Silk scarf from a selection at Liberty. 21 Lambswool Intarsia V-neck pullover by Pringle of Scotland, from Harrods, Men's department, £47.50. 22 Kelly bag from Hermes, £695. 23 Horse's head tie from Liberty, £5.75. 24 Paisley silk cravat from Liberty, £10.50. 25 Silk scarf from Liberty, £25. 26 Leather cross-over strap shoes from Rider, £36. 27 Argyle socks by Byblos, to order from Harvey Nichols.



## Evening

Black gabardine dinner suit by Edina & Lena, 141 Kings Road, SW3, and Liberty. Jacket £185, trousers £98 or skirt £89. White silky shirt by Ted Lapidus with black bow tie from Ted Lapidus, Bond Street, W1, Rebecca of Maidenhead, 33 Queen Street, Maidenhead, £76.86; diamanté studs by Adrien Mann from a selection in major department stores. Turquoise kid gloves by Dents from Selfridges, £15.95.

## Evening accessories

1 Enormous silk scarf by Cucirelli from Liberty, £45.50. 2 Numbers hat by Judith Kerlander at The Hat Shop, 58 Neal St, WC2, £38.80. 3 Printed Bantry linen from Liberty, £14.95 a metre, 100 cms wide. 4 Kenar sequin and black evening top from Harvey Nichols, £220. 5 Green patent leather belt by Otto Glanz from Fenwick and Selfridges, £20. 6 Diamanté-studded spectacles from Four Eyes, 21 James St, WC2, £65. 7 Black and white spotted silk handkerchief from Liberty, £12.50. 8 Pink leather belt by Otto Glanz, £15.95. 9 Painted hat by Annie Sherburne from The Hat Shop, £37.50. 10 Feathered cocktail hat by Saggi, The Hat Shop, £42.40. 11 Cubist silk tie from Liberty, £19. 12 Black brocade frilled shawls by Bucol from Harvey Nichols, £125 and £165. 13 Diamond-shaped satin evening bag by Bellini from Harvey Nichols, £39. 14 Black and white printed bow tie, Liberty, £10.50. 15 Pink handkerchief, Liberty, 75p. 16 Red leather slipper shoe from Rider, £35. 17 Black, diamanté-bowed tights from Liberty, £9.95. 18 Diamanté choker on velvet ribbon by Monty Don from Harrods; Harvey Nichols; Liberty, £69. 19 Gloves by Dents, as worn by model. 20 Purple and turquoise suede court shoe by Yves St Laurent at Rayne, 57 Brompton Road, SW3 and branches, £115. 21 Bowed black-and-white striped evening bag from Liberty, £84. 22 Blue beaded belt by Kai-Yin Lo at Liberty, £49. 23 White self-striped opera scarf from Liberty, £21. 24 Diamanté-studded glasses from Four Eyes, £106. 25 Spat court shoe by Sacha, 351 Oxford St, W1 and branches, £38.50. 26 Purple velvet hat from The Hat Shop, £37.50.

Glenfiddich. The pure malt.



# Goldsmiths' Fair

by Ursula Robertshaw

Readers who recall the seven Loot exhibitions held at Goldsmiths Hall in Foster Lane and regret their cessation—the last was in 1981—will rejoice to hear that a similar event is being staged this year at the same venue from October 9 to 13, under the title Goldsmiths' Fair. Details of opening times are in London Miscellany on page 111.

There will be 80 stands, the exhibi-

tors being professional jewellers or goldsmiths none of whom has more than three assistants. All exhibits will be for sale, prices ranging between £10 and £2,000, and all will have been vetted by the Goldsmiths' committee.

We illustrate a selection of pieces from the exhibition. This year there is emphasis on smallwork, and Sarah Jones's beautiful creamer with its mouse and wheat-ear detail sets a high standard. It is priced at £345. One of the most original items is Kay Ivano-

vic's silver evening bag, chased and oxidized and set with moonstones. It has a tiny matching powder case, complete with a swan's down puff, which fits inside the silk-lined bag. The pair together cost £900.

Edith Poulson's attractive necklace is of haematite, grey and rainbow coloured freshwater pearls and gold beads. One of those pieces of jewelry that goes with anything and can be worn at any time, it costs £75. Alison Varley has contributed a delicate pair

of earrings of oxidized monel metal—a cupro-nickel-iron alloy—inlaid with silver and gold and distinctly oriental in style. They are priced at £39.

Maureen Edgar's hand-forged spoon is enamelled in black and decorated with cloisonné and 24 carat gold inlay. The style here derives from Art Deco and the spoon costs £200. From the same craftswoman comes the silver vanity mirror, also in cloisonné, with 24 carat gold inlay and a charming floral design. It costs £643 ●



PHOTOGRAPH BY KIM SAYER

Mouse and wheat-ear creamer by Sarah Jones, £345. Evening bag and matching powder case in oxidized and chased silver, with moonstones, by Kay Ivanovic, £900. Haematite, grey and rainbow coloured freshwater pearl and gold bead necklace by Edith Poulson, £75. Earrings of oxidized monel metal inlaid with gold and silver by Alison Varley, £39. Enamel spoon decorated with cloisonné and gold inlay, £200, and cloisonné vanity mirror, £643, both by Maureen Edgar.

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# Digging in the land of Canaan

by Trude Dothan

The discovery of illicit traffic in burial objects pointed to the whereabouts of a settlement under the sand dunes. The Professor of Palestine Archaeology at Jerusalem University describes finds spanning the centuries from the Iron Age to the Byzantine.

Archaeology in the 20th century is a highly sophisticated, inter-disciplinary science. And yet, despite the carbon dating, the pottery chronologies, modern laboratory techniques, paleographic and linguistic tools, the archaeologist is still essentially a detective. Often there is only the most fragmentary evidence from which to re-create a picture of a site, its history and inhabitants, as I discovered when I went to Deir el-Balah, a green and dreamy little town near Gaza.

The first clues had appeared in 1967, when the Jerusalem antiquities market was flooded with Egyptian scarabs and stelae, jewelry, alabaster and bronze vessels, and fine Mycenaean pottery—all typical 13th-century BC burial offerings. But most intriguing were the anthropoid pottery coffin lids. These human-shaped lids were strikingly similar to coffin covers found at sites in Israel which had had Egyptian, then Philistine settlements. I had been researching the Philistine culture in ancient Canaan, and so I was intrigued to learn the source of these new finds. The anthropoid coffins, in particular, were undoubtedly the product of the illicit digging of a rich, hitherto unknown cemetery from the Late Bronze Age (1550-1200 BC).

The land of Canaan in the Late Bronze Age was dotted with major city-states that flourished on that important international trade route, the road from Egypt to Mesopotamia. Early in the 15th century BC, Pharaoh Tutmosis III (18th dynasty) subdued these city-states and established Egyptian administrative centres at strategic points in Canaan. Although the states continued to be ruled by the local dynasts, Egyptian administrators collected taxes and maintained the roads and their garrisons and strongholds preserved the peace. The meeting of the two cultures changed the face of art and religion in Canaan.

And now burial gifts and coffins had suddenly appeared in Jerusalem, dramatically portraying this change. I knew instinctively that here was a type-site, a site which could serve as a model to show the interaction between Egypt and Canaan in the Late Bronze Age. The only question was, where was it?

Traces of sand on many of the artifacts pointed to the seacoast as the most likely area for the cemetery, and

finally we traced the illicit digging to Deir el-Balah, south of Gaza and about 1 mile from the Mediterranean shore. In 1972, under the auspices of the Institute of Archaeology of the Hebrew University of Jerusalem, we began the initial search for the burials.

In our first season we located the first of four pottery coffins to be excavated *in situ*. Together they provided an unprecedented opportunity to study the interment practices of this type of burial, particularly the arrangement of the skeletons and the burial gifts. The coffins, with the 40-odd unearthed by the illicit digging, compose the largest and richest group of anthropoid coffins so far known from Canaan. They were found grouped together, 3 to 4 metres apart, with simple burials (we excavated nearly 50) lying in between—the set pattern of anthropoid burials.

The graves, cut roughly out of the natural sandstone, were all more or less facing west, towards the Mediterranean, and followed the outline of the coffins. A storage jar at the head of each grave was a marker for the burial. Canaanite, Egyptian and Mycenaean vessels were associated with the burials, reflecting the international character of the Late Bronze Age.

The coffins, built as giant jars and slightly larger than life-size, were closed with a removable lid on which the face, wig, arms and hands were modelled in high relief. Whether these were naturalistic or grotesque, some were so familiar that they were obviously not portraits of the deceased, but were standard products, possibly even by the same hand. The large coffins, brittle and hard to transport, were locally made, as chemical analysis of their material by neutron activation has shown.

Perhaps the most surprising feature of our four coffin burials was that each contained at least two and often more skeletons (often of both adults and children). The reason for the simultaneous multiple burials is a mystery.

A rich variety of exquisitely wrought burial gifts, including bronze and alabaster vessels and gold jewelry, accompanied the dead. Among the bronze vessels, a really fine wine set (bowl, strainer and jug) and a knife with a cloven-hoofed handle were of special note. The alabasters included a



One of four Late Bronze Age pottery coffins excavated, above left, all of which show the Egyptian influence. The coffins contained two or more skeletons; the one above right has the remains of a man of 35-40 and a woman aged 25-30. A variety of gifts were with them. Reverse of a seal depicting three gods, left, dating from Rameses II.



lotus-shaped painted goblet and a cosmetic spoon in the shape of a swimming girl. Both the bronzes and the alabasters have close analogies in New Kingdom Egypt (18th-19th dynasties). The exquisite jewelry of gold and carnelian was wrought primarily with Egyptian motifs (lotus and palmette shaped beads, Bes amulets and so on). However, a number of earrings were undoubtedly of Canaanite origin.

A large group of royal scarabs of the 18th and predominantly the 19th dynasties was found in association with the burials. One of the most important, because it helped date the cemetery, was a carnelian seal of Rameses II, believed to be the Pharaoh of the Sojourn and the Exodus, which positively confirmed the 13th-century date of the cemetery.

Although the custom of burial in anthropoid coffins and the character and background of the burial gifts on the whole was Egyptian, we suspected that at least some of the gifts and almost certainly the cumbersome and fragile coffins were locally made. But

who were these people who lived and died in such an Egyptian style on the border of Canaan? Where was their settlement and what was its nature? With no clue from the site, we turned our attention to the surrounding dunes for traces of previous settlements.

Our painstaking efforts were rewarded when traces of a settlement were discovered on the edge of an enormous sand dune 13 metres high. This posed a huge technical problem, for the settlement clearly extended under the dunes. So, in 1977, the area was declared a sand quarry and heavy earth-moving equipment moved in to clear an area of 2,000 square metres down to occupation level. For the first time in the history of Palestinian archaeology a site hidden beneath the dunes was explored.

In the earliest level of occupation at the site, Level 6, we uncovered a large compound of three mudbrick buildings set at right angles, possibly a villa or official residence. The north-south buildings, some 50 metres in length, contained the remains of as many as 15 rooms while the east-west building, 20 metres long, contained at least four or five rooms. Inside, were quantities of locally made pottery of Egyptian and Canaanite types and shards of imported Cypriote and Mycenaean pottery. Some Egyptian-type vessels were painted with the so-called Amarna blue, popular during the second half of the 14th century to the end of the 13th century BC, and found in great quantities at Tell el-Amarna, the capital of the heretic king, Akhenaten.

Even more conclusive dating evi-

dence came from a pit west of the residence, where a clay *bulla* (seal) was found bearing four hieroglyphs, two *udjats* and two *nefers*. The closest parallel to this seal comes, again, from Amarna.

Then we found four square stone bases, measuring 13 by 13 cm, with inward sloping sides and a slight depression on top. Identical stone bases have been found at only one place in Egypt—in a bedroom niche in Tell el-Amarna, where they served as the supports for the legs of a bedstead. Cylinders of carnelian and blue frit dotted with gold came from a staff or flail like the ones in the tomb of Tutankhamun, son-in-law of Akhenaten. And finally, there was a bronze razor identical to one from Tell el-Amarna.

In this new light, the architectural elements of Level 6 were clarified. Akhenaten had built his capital from the ground up, planning spacious villas around courtyard gardens with adjacent ponds or pools and Level 6 had been similarly planned. It was therefore an Egyptian settlement on the border of Canaan built about the mid 14th century.

The next puzzle was the dating of Level 5. Over the Amarna-type residence had been built a monumental square fortress or tower complex measuring 20 by 20 metres with 14 rooms and a tower at each corner. Massive mudbrick walls indicated it was intended to stand at least two stories high. We drew up plans of the fortress and its water installation, and immediately we recognized it. We had seen it in

the Temple of Amun at Karnak.

On the northern wall of the great Hypostyle Hall of this temple, Pharaoh Seti I drew one of the world's first maps. Seti I, the first great pharaoh of the 19th dynasty, strengthened the land bridge from Egypt through Canaan to Syria and beyond by establishing a series of fortresses and wells running the length of the coastal road from the Nile Delta to southern Canaan. These fortresses, which served as military way-stations, housed garrisons to safeguard the military highroad.

This route, the Ways of Horus, was then vividly depicted in the Karnak wall relief, with each outpost and its well or reservoir shown and labelled. Our fortress and reservoir at Deir el-Balah, was the picture image of one of these.

We were now eager to discover the artisans' quarter where the coffins and exquisite burial gifts had been manufactured, and we found it in Level 4. Only a fraction of the original settlement was excavated and its character was totally different from the previous levels. There was no monumental residence or sturdy fortress, only fragmentary walls of mudbrick buildings—probably private dwellings and industrial projects. There were kilns, and a large water installation had been built on top of the filled-in reservoir. A mudbrick kiln held fragments of coffins, confirming that the coffins were locally made. This was the site of the "mortuary industry" of Deir el-Balah.

There was evidence here of nearly every type of burial gift, including the *ushabti* or servant figurines and the divine concubines (carved stone reclining nudes) who were intended to wait on the dead in the afterlife. Exact parallels to these figurines had been excavated in the cemetery.

The dating of Level 4 to the 13th century BC, contemporary with the major use of the cemetery, was confirmed by two scarabs from the 19th dynasty found in the settlement, as well as by the pottery.

The centre of the occupation shifted away from the excavated area and the real interest of the next two levels lies still buried under the dunes. Our discoveries were primarily pits containing pottery and large quantities of pottery found in the Byzantine wadi that cuts across the excavation field.

The most recent dwellers at Deir el-Balah, 1,400 years after those first, Iron Age settlers, were Christians. Huge amounts of pottery found in a wadi cutting across the Late Bronze Age reservoir point to a Byzantine presence (4th to 6th centuries AD), and though no definite traces of a settlement have been found, historical sources indicate a monastery in the area. This was the period when the sand began to encroach, finally burying all evidence of the past for nearly 1,500 years.

It was the end of our quest and in 1982 the area was returned to agricultural use ●

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Tel: 07073 23455. **HUMBERSIDE Bridlington:** Turner Electrical (TV & Radio) Ltd, 47 King St. Tel: 0262 74775. **Hull:** Ace Electrics, 50 The Boulevard, Anaby Rd. Tel: 0482 2910. **SOUTH HUMBERSIDE Grimsby:** Copestake Ltd, Wellington Gate. Tel: 0472 40467. **ISLE OF MAN Douglas:** Cooling Equipment Ltd, 70 Bucks Rd. Tel: 0624 6594. **Ramsey:** Cooling Equipment Ltd, The Precinct. Tel: 0624 814610. **ISLE OF WIGHT Bembridge:** Excell of Bembridge Ltd, 4 Foreland Rd. Tel: 098 387 2578. **KENT Hawkhurst:** P.G. Martin, Dulcet Hse, Cranbrook Rd. Tel: 05805 3470. **Maidstone:** J.J. Wright Ltd, 18-20 Earl St. Tel: 0622 51081. **Orpington:** Sylvana Kitchens, Leight Hse, Lagoan Rd. Tel: 0689 77570. **Sevenoaks:** L.A. Patmore Ltd, 67A London Rd. Tel: 0732 456247. **Ultimate Interiors Ltd,** 53-55 High St. Tel: 0732 459050. **Tenterden:** The Kitchen Gallery 10-11 East Cross. Tel: 05806 4130. **Webbs Ltd,** 45-51 High St. Tel: 05806 2133. **Tonbridge:** James G. Parks Ltd, 85 High St. Tel: 0732 354444. **Tunbridge Wells:** County Wireless Services Ltd, 7-9 Monsoon Rd. Tel: 0825 2735. **LANCASHIRE Blackburn:** Wade D.A. (Kitchens), Pearson St, Off King St. Tel: 0254 65441. **Blackpool:** G.H. Mason (Blackpool) Ltd, Rear of 94 Layton Rd. Tel: 0253 32407. **Chorley:** Pope Bros Electrical Ltd, New Market St. Tel: 02572 65737. **Oldham:** Camellia Kitchen Studio, Franklin St, Off Belmont St. Tel: 061 652 6121. **Ormskirk:** Pope Bros Electrical Ltd, Unit 1, County Rd. Tel: 0695 72415. **Pope Bros Electrical Ltd,** Victoria St, Burscough, Nr Ormskirk. Tel: 0704 893887. **Preston:** Pope Bros Electrical Ltd, Stanley St. Tel: 0772 23176. **W.C. Salisbury & Co Ltd,** TV Hse, Garstang Rd South, Wesham Kirkham, Nr Preston. Tel: 0772 683739. **St Ann's:** G.H. Mason (Blackpool) Ltd, 10 Wood St. Tel: 0253 726603. **Wigan:** Pope Bros Electrical Ltd, Basement of Lowes Store, Market Pl. 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## Anything else is a compromise

# Where to weather the winter

by David Tennant

The travel trade gears itself up for winter holidays abroad while the summer season is in full swing. In spite of uncertainties about fuel costs and exchange rates, and of what one executive of a leading company described as a "lacklustre" winter season last year, there is considerable optimism about the season to come. Some companies are committed to holding their "no surcharge" guarantee, others are hedging their bets. For the independent traveller the proliferation of cut-price air fares makes a mockery of fixed tariffs, although many cheap rates are constrained by a variety of conditions. It is best to consult a good and reliable travel agent and insist on getting price comparisons for fares.

Going through the holidays so far announced I am struck by the variety available, both in Europe and farther afield. The long-stay holidays (up to three or four months) at various resorts in Spain, Portugal and the Canaries are

undoubtedly excellent value: some work out at no more than £8 a day for half board and travel. In a pleasant first-class hotel at Albufeira in the Algarve a nine-week holiday with half-board, departing from Gatwick at the end of November, costs just under £800 with travel included.

I have made a selection of winter holidays abroad from the innumerable brochures and have also spoken to several reliable sources in the trade. I have known all the companies mentioned for many years and have no hesitation in recommending them. My selection represents a tiny fraction of the holidays available. All prices are correct as we go to press but some, the longer-distance holidays in particular, are subject to surcharges.

Starting close to home, a short break in a Continental city is always a popular choice. Sovereign, the quality section of British Airways holiday division, have 17 cities from Lisbon to Moscow in their programme with stays of from three to seven nights. Using only scheduled flights most depart

from Heathrow but several leave from regional airports including Birmingham and Manchester. All except Moscow are on a bed-and-breakfast basis, which is sensible on city holidays. Costs range from £125 for three nights in Amsterdam to over £400 for a week in Nice. My choice would be a five-night stay in Rome (choice of four central hotels) from £206 to £235.

As a winter retreat Madeira, with its mild to warm climate, needs little introduction. Even in December it averages five hours of sunshine a day, compared with barely two in London. It is one of the most beautiful of all islands, with lush vegetation that in some places outdoes that of the tropics. Although there has been much development in and around Funchal, the capital, most of the island remains totally unspoilt.

Flying time from London is just over three-and-a-half hours and in winter there are also direct flights from Manchester. But Madeira is one of the few places you can reach by sea. Fred Olsen Lines sail from Tilbury every two weeks throughout the season.

They offer inclusive holidays at a selection of hotels (including the famous Reid's) and a five- or 14-day stay on the island costs between £680 and around £1,500. If you travel by air, a week with bed and breakfast or half board starts at about £170 and rises to over £650 for two weeks. A two-week stay in a four-star hotel ranges from £380 to £450, travelling from London.

One of the most interesting of the winter tours is for 14 days in Egypt and Jordan with Jasmin Tours. The itinerary starts in Cairo, with a visit to the Pyramids included, followed by an overnight train journey (in air-conditioned sleepers) to Aswan for a couple of nights, then on to Luxor, visiting the various temples, and across the Nile to the Valley of the Kings. From Luxor you fly to Amman in Jordan via Cairo for a two-night stay which includes a visit to Jerash. Leaving the Jordanian capital the route is south by road to Petra (with a night at the guest house there) followed by two nights in Aqaba on the Red Sea before flying back to London.



Egypt, South Africa and Sri Lanka are among holiday destinations which offer winter sun: top, the banks of the Nile; above, Clifton and Camp's Bay on the Cape peninsula; and, right, a lotus-flower stand at Anuradhapura in Sri Lanka.



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The tour is fully escorted and there are several departures throughout the winter, the first on October 26. The cost is currently from £924 to £946 according to season. This includes travel, excursions and half-board accommodation.

Sri Lanka has more than 1,000 miles of beaches and on my two visits it seemed as if golden sands backed by waving palm trees set against the deep blue Indian Ocean made up most of the coastline. It is not easy to pull oneself away from an attractive hotel by the sea, but not to do so is to miss much of the best of this island-nation.

A combination of lounging and exploring makes an ideal holiday, and that is what Tradewinds, part of the Pickfords group, offers. After a night in a beachside hotel at Negombo, a fishing village north of Colombo, you set off by chauffeur-driven car for a six-day tour. The itinerary includes Anuradhapura, the ancient city lost for centuries in the jungle and outstanding for its huge Buddhist shrines; Polonnaruwa, the medieval capital crowded with palaces, temples and shrines; and then on to Sigiriya where 1,500 years ago a prince built a palace-fortress perched on a high rock. Two nights are spent at Kandy where the last of the Sinhalese kings reigned. It is a place of extraordinary beauty with the Temple of the Tooth, colourful bazaars and many reminders of colonial days. The

last night of the tour is spent at Nurwara Eliya in the tea plantation country. Visits are also made to the Peradeniya Botanic Gardens close to Kandy, and the Yala Wildlife Sanctuary. At the end of the tour, which includes full board, there is a week at one of three beachside hotels.

Flights are by Air Lanka from Gatwick on Wednesdays and by British Airways from Heathrow on Saturdays. The price is from £742 to about £1,000 according to date of departure and the beach hotel chosen.

Another well planned holiday which includes touring and resting is to South Africa, arranged this time by Kuoni. Travellers leave from London by South African Airways for a one-night stay in Johannesburg. First leg of the tour is by luxury coach to the Kruger National Park for three nights at a game lodge, with various excursions to view the wildlife. It then continues into the tiny kingdom of Swaziland for an overnight stay close to Mbabane, the capital, before going on to the Hluhluwe Game Reserve in Zululand for further wildlife viewing—you may see the rare white rhino. The tour is through some of the most spectacular scenery in southern Africa, not least in Swaziland. The itinerary then swings south through Natal to Durban, liveliest of South Africa's cities, where six nights are spent at a first-class hotel. As an alternative you can fly to Cape

Town and spend the week there before returning to the UK. With all travel from London, full board while touring and bed and breakfast in Durban or Cape Town the cost is between £1,071 and £1,700, depending on the hotels chosen for the stay-put portion.

Thomson, by far the largest UK tour operators, have been promoting long-distance holidays for several years and they have recently produced a completely new programme devoted entirely to them. Called "World Wide", its destinations include places as diverse as the Bahamas and China, Brazil and Nepal, Mexico and Hong Kong. Travel is by scheduled flights from both Heathrow and Gatwick with costs starting at about £490 for two weeks self-catering in St Lucia and rising to £1,900 for three weeks in China and Hong Kong.

Among the destinations is Jamaica, the most beautiful of the English-speaking West Indies. One of the hotels chosen is the Trelawney Beach, about a 45 minute drive from Montego Bay on the north shore. It will appeal particularly to those who are keen on water sports as sailing, water-skiing, snorkelling, scuba-diving and windsurfing are all available, and free to guests. The hotel provides evening entertainments, free transport to and from Montego Bay and is well placed for excursions to various parts of the island. Two weeks half-board and all travel from London

costs between £897 and £1,243, from November to April.

Finally, something a bit nearer home. Meon Holidays, one of the leading villa-renting companies, has issued an "A la carte" programme for the winter. They list the cost of accommodation, ranging from apartments for two to villas for eight and more, without any travel arrangements included. This allows flexibility, as you can use scheduled or charter flights or travel by car. The properties listed are in the Algarve and on the Costa del Sol—and having stayed in several I can vouch for their excellence. Prices for a week range from £66 for two in a small apartment to £466 for a villa sleeping eight.

Full details of all these holidays can be obtained from most travel agents or direct from the addresses below.

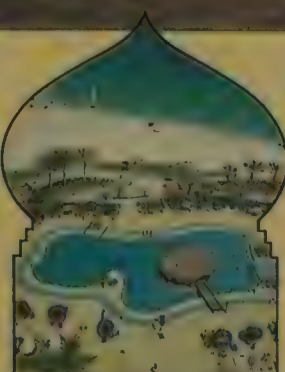
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# The unique world of Titan

by Patrick Moore

The space-probe Voyager 1 passed by the magnificent planet Saturn on November 12, 1980, at a distance of less than 80,000 miles, sending back the first really detailed pictures of the surface and the rings. But Saturn was not the Voyager's only target. It had already by-passed Jupiter, and it was also concerned with Saturn's system of satellites. In particular, it was programmed to study Titan.

Jupiter has four large satellites (the Galileans) and a dozen very small ones. Saturn, on the other hand, has one major attendant—Titan—and several of medium size; Rhea and Iapetus are between 900 and 1,000 miles in diameter, Dione and Tethys between 600 and 700. The remaining members of Saturn's family are smaller, and the outermost, Phoebe, may well be a captured asteroid. Titan, with its diameter of 3,200 miles, is larger than the planet Mercury, and among known satellites only Ganymede in Jupiter's system is bigger. Telescopically, Titan appears as a tiny disk, but even before the flight of Voyager 1 it was known to be an exceptional world. It is the only Solar System satellite to possess a substantial atmosphere.

This atmosphere was first reported as long ago as 1908 by the Spanish astronomer Comas Solá, who saw that Titan exhibited the phenomenon of "limb darkening"; that is to say, the edges of the disk appeared less bright than the centre, because the light from the solid globe had to pass through a thicker layer of Titan's atmosphere. Then, in 1944, G. P. Kuiper detected the atmosphere spectroscopically. It was tacitly assumed to be much thinner than that of the Earth, and to be made up chiefly of the gas methane. Titan's escape velocity is only  $1\frac{1}{2}$  miles per second, which is much the same as that of our airless Moon; but Titan is much farther from the Sun, and the lower temperature means the atoms and molecules in its atmosphere move more slowly, so are easier to hold.



Titan, the largest satellite of Saturn.

Subsequently, astronomers began to have second thoughts. There was some evidence that Titan was cloud-covered, in which case it would be a very interesting place indeed.

Voyager 1 passed Titan at a distance of only 4,000 miles—but nothing could be seen apart from an orange disk, rather darker in the north than in the south. Like Venus, though for rather different reasons, Titan hid itself with devastating completeness. One lovely picture showed a crescent Titan, with the cusps prolonged as the upper atmosphere caught the sunlight—a phenomenon familiar to observers of Venus.

The relative darkness of the northern hemisphere was interesting. Titan has a captured or synchronous rotation; it takes 15.5 days to spin on its axis, and this is the same as the revolution period, so that Titan keeps the same face turned toward Saturn all the time. (This is also true of the other satellites, apart from Phoebe.) However, it is more likely that the darker hue of the northern hemisphere is due to some sort of seasonal effect. Saturn takes more than 29 years to complete one journey round the Sun, and at present it is the planet's northern hemisphere which is tilted sunward.

False-colour processing brought out the extensive haze above the main cloud-deck, but the composition and the density of the atmosphere provided the main surprises. First, the ground

pressure is 1.6 times that of our air at sea-level, so that the atmospheric density is considerable—compare it with that on Mars, where the pressure is so low (no more than 7 millibars) that it corresponds to what we would normally call a vacuum. And instead of being chiefly methane, the atmosphere turned out to be mainly nitrogen, which makes up 78 per cent of the Earth's air. On Titan there is about 6 per cent methane.

We can now make a good estimate of the structure of Titan's atmosphere. Above the surface there is probably a clear layer, and then come the methane clouds. Above this comes a layer in which Voyager 1 detected aerosols ("smog", in other words) made up of various methane/ammonia compounds. Overlaying the cloud-deck which we can see, there is the upper haze and still higher, at around 250 miles, a layer which absorbs ultra-violet light.

What about the globe itself? The overall density is just under twice that of water, so that there must be ice mixed in with the rocky substances; probably rock accounts for about 55 per cent. Presumably there is a solid core, above which comes a deep icy layer overlaid by the rock-and-ice crust. About the surface features we have no direct information, but we can at least speculate.

According to Voyager, the surface temperature is about  $-168^{\circ}\text{C}$ . Now, this is near the triple point of methane—that is to say, the temperature at which methane can exist as a solid, liquid or gas, just as  $\text{H}_2\text{O}$  can exist on Earth as water, ice or water vapour. Methane melts at  $-182^{\circ}\text{C}$  and boils at  $-155^{\circ}\text{C}$ , so that the surface temperature of Titan falls neatly between these two limits. There may be oceans of liquid methane, cliffs of solid methane and a steady drip of methane rain from the orange clouds. The winds in the upper atmosphere may be reasonably strong, perhaps up to 200 knots, but they could be less violent near the surface, as again is the case with Venus.

If an ocean exists, it may be made up

largely of substances such as ethane, but there is also an intriguing suggestion made by the Americans Carl Sagan and Stanley Dermott that there may be a vast methane ocean at least 1,000 feet deep.

According to this theory, the methane gas in Titan's atmosphere comes from a source on the surface, which is presumably liquid. Each time Titan orbits Saturn there should be a 30 foot tide. This would cause friction between the ocean and the ocean bed, and in time Titan would be forced into an orbit where the friction has been reduced to zero. Yet this has not happened, so that the friction must be very slight. In a shallow ocean currents are faster and friction greater than in a deep one. So, say Sagan and Dermott, either Titan has no ocean at all, in which case the atmospheric methane is hard to explain, or else the ocean is very deep. Titan could have a reservoir of natural gas 200 times as great as that of the Earth.

It is a fascinating idea, and it makes one wonder whether future astronauts will need something in the nature of a cosmic submarine rather than an ordinary capsule. Certainly Titan is utterly unlike any other world in the Solar System. Organic compounds unquestionably exist, and there are, in fact, all the ingredients for life, but probably the very low temperature has prevented life from appearing there.

Eventually things will change. When the Sun turns into a red giant star, as it will do in perhaps 5,000 million years from now, life on Earth will be destroyed, and the outer worlds will be warmed up. Unfortunately this does not indicate that Titan is likely to become habitable. First, the Sun's red giant stage will not last long enough for life to evolve. Second, once Titan is warmed it will lose its atmosphere.

In any case, Titan is unique. When you look at it through a telescope, and see it as a tiny dot of light, it takes an effort of the imagination to picture what may be the scene in the bitterly cold ocean of Titan under its gloomy orange sky.

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# Thieves get the credit

by David Phillips

A correspondent in Andorra has sent me this tale of woe about his son's Visa credit card. It was stolen from a drawer in a desk where it had been put for safe keeping, but its loss was not noticed for more than three weeks. In that time the thieves went on a spending spree in Paris, making a host of small purchases, each between the equivalent of \$US20 and 90 (the currency in which the Visa account is rendered), amounting to a total of well over \$3,000.

It was the bank that first spotted that something unusual was happening, although even after a stop had been placed on the card the thieves managed to use it successfully, at one point apparently getting some kind of clearance from Visa International in Paris after they had aroused the suspicion of a store detective.

My correspondent now says that his bank has informed him that he is liable for the total amount of the accounts run up by the thieves, even after the day the card was stopped, because—as the bank put it—“it takes about a fortnight for the stop to take effect”.

I cannot say what the situation is in Andorra, or what is the policy of an Andorran bank in such a matter (my correspondent's bank is a local one), but the first general point to make is that the safest place to keep a credit card, or any kind of plastic card, is on one's own person. Then a loss or a theft is likely to be spotted within 24 hours.

The second point is that a cardholder enters into a contract with the issuing bank, rather than with Visa International, which acts more as a marketing organization. As far as the commercial and banking operations of a plastic card are concerned, the individual issuing bank makes the rules: it is the bank, for instance, that determines the going rate of interest charged at any time, not Visa International.

So, if you hold any of these cards, it really is worth acquainting yourself with the “conditions of use” that are usually—and tiresomely—set out in the smallest of small print.

On this matter of theft, Barclaycard, for example, who although a member of Visa significantly do not mention Visa in their own rules, state that the Barclaycard Centre must be notified immediately. “Until the Bank receives notification of the loss or theft of the card,” the rules continue, “the principal cardholder will be liable in respect of any unauthorized card transaction, but provided he or she has acted in good faith, the principal cardholder's liability shall not exceed £25. After the Bank has been properly notified . . . the principal cardholder's liability for subsequent card transactions will cease.”

There is no mention in these conditions of any time limit within which

notification of loss or theft must be made, and the phrase “acted in good faith” seems to carry a good deal of the weight in any argument that might arise. But in any case a cardholder has a clear responsibility to report the loss of a card as soon as he is aware of it.

But it seems to be a general rule of the British clearing banks, at least, that the debts incurred on a plastic card are, in the first place, debts owed to the bank. In fact, the British clearers write off about £36 million a year due to fraudulent deals with credit cards.

From the bank's point of view, it is not always possible to accept a cardholder's story at its face value. When a thief has apparently run off with a card and gone on a successful spending spree, the bank in some cases has to satisfy itself that there has been no collusion between the cardholder and the thief. There have even been cases where the thief was, so to speak, the cardholder himself. In other words, a cardholder has denied having entered into transactions that in actuality were his, and has attributed them to an unknown thief.

Cash dispensing machines can also be a source of fraud, because although they require the keying in of a personal identification number, for various reasons this system is not completely thief-proof.

If you are fussed by the whole business of notifying the right department of the bank, and if you hold several cards which, if lost or stolen in one fell swoop, seem likely to present you with difficulties over timely notification, there is an organization—Card Protection Plan, of 88-92 Earls Court Road, London, W8—that will take over this responsibility for you, for a fee of £9 a year. CPP also give you £250 insurance cover on any one claim against fraudulent use after your loss has been discovered, provided the loss is reported to CPP within 24 hours. I am not sure how valuable this cover is, in view of the limit on the cardholder's liability set by most issuers in the United Kingdom. But no doubt it gives some limited sense of security to clients who hold a dozen cards or more, for in a pack like that there must be at least one joker.

Although the use of plastic cards is now so widespread that it looked at one time as if money was going out of fashion, the “cashless society” is not very much nearer than it has ever been. It is estimated by experts in this field that 90 per cent of transactions over £5 are still settled in cash in this country. Indeed, some bankers believe that as the “black economy” inevitably grows larger, the scope for cash transactions is increasing, rather than the reverse. And as one of them said drily to me, when I asked him about the cashless society: “If cash didn't exist, it would have to be invented.”

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# Renault's big challenge

by Stuart Marshall

Conventional wisdom in the motor industry is that big cars make big profits, small cars make small profits. Ever increasing petrol prices have diminished the ranks of large (and especially large-engined) cars in recent years. Even so, the makers are anxious to get their share of a shrinking but still financially attractive sector. Hence Renault's decision to launch its big new car, the 25, in advance of a replacement for its aging best-seller, the 5.

The 25, which arrived in Britain during the summer, takes over from the barrel-shaped 20 and 30 models which went out of production, un-nourished, a year ago. I find myself liking the 25 more each time I drive it. On first acquaintance in France it seemed roomy, quiet, swift and somewhat bland. Next time, on a rain-lashed tyre-testing ground in Germany, it was reassuringly safe and stable when hurled around as no responsible person would dream of driving it on public roads. The third time, used as a business and family car in this country, it impressed me by its effortless and economical performance.

The Renault is a big car by European standards, 15 feet 3 inches long and almost 5 feet 10 inches wide. The front occupants share more than 5 feet of shoulder room and there is lounging room for two in the back, comfortable space for three. The boot, reached by raising a cross between a lid and a tailgate, is vast, and the back seat folds at a touch, instantly doubling the floor area and trebling the boot's capacity. But the high sill is a barrier to putting heavy, bulky things aboard.

The car is intended to be driven for long distances at fairly high speeds, and is therefore extremely slippery—that is to say it has low aerodynamic drag. It gets what is currently the lowest drag rating for a production saloon car by excellent shaping, the use of airflow smoothers front and back and by fairings below the engine and gearbox. Fuel economy is potentially excellent.

Renault says that the smallest-

engined (2 litre) five-speed 25TS could be driven from London to Berlin on a single 14.7 gallon tankful because its consumption is a shade under 50 mpg at a steady 56 mph. But who wants to drive at 56 mph all the time? A realistic figure for the manual 25TS in average use would be in the mid to high 30s. The automatic 25GTX with a 2.2 litre engine gave me 25 mpg for a mixture of motorway and London driving.

Engines range from a 2 litre, 103 horsepower four-cylinder, to a 144 horsepower, fuel-injected V6 of 2.6 litres capacity. The mid-range 25GTX has a 2.2 litre, 123 horsepower four-cylinder. All 25s have a choice of five-speed manual or three-speed automatic transmission, and power-assisted steering is standard on all but the cheapest (£7,950) 25TS. As value for money the 25s must have the competition worried. The 25GTX automatic, which locks horns with those old favourites of senior managers, the Granada and Rover 3500, costs £10,395, plus £515 for a magnificent six-speaker stereo. The grandest 25 of all, the V6 Injection Automatic, costs £13,440 and has the stereo as standard. Air conditioning adds £770.

Where the Renault 25 really shines is in its modern approach. There is nothing traditional about the interior and especially the fascia but it is ergonomically efficient, not just pretty to look at. The seats, as always in a Renault, are ideally shaped, of generous size and neither too soft nor too firm. There are folding grab handles over all doors, a fuel gauge that tells you how much petrol is left and how far you can go before refuelling.

The 25s I have driven so far have all had conventional instrumentation but a sophisticated electronic dashboard, with a 23-message voice synthesizer, is offered. It doesn't bother with reminders ("fasten your seat belt") but concentrates on alerts ("low oil pressure—stop engine immediately") and warnings ("brake pads worn—check as soon as possible"). "Driving is a task imposing a heavy visual load. We use the driver's hearing as an information channel," explains Renault.



The Renault 25—a large and slippery car with a modest thirst.

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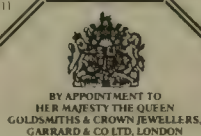
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## BOOKS

### More light on a murky world

by Robert Blake

**The Missing Dimension: Governments  
and Intelligence Communities in the  
Twentieth Century**

Edited by Christopher Andrew &  
David Dilkes

Macmillan, £16.95

This excellent book is a welcome antidote to the sensational rubbish so often purveyed about the subject. Christopher Andrew and David Dilkes are scholarly experts in a field of much mystery and mystification. One can actually believe what they and their contributors say in 11 essays whose subjects include Japanese intelligence operations before 1904, code-breaking in and between two World Wars, the Cambridge Commintern—a splendid piece by Robert Cecil—the CIA, the history of the D Notice Committee and much else besides. The title is well chosen. The history of the two World Wars cannot be understood without a balanced knowledge of the part played by secret intelligence. This specially applies to the events of 1939-45. The crucial importance of the breaking of German and Japanese codes was only recently and, even so, far from fully, revealed.

We can be thankful that the Government in 1974 allowed Ultra to be mentioned, and authorized the official history—*British Intelligence in the Second World War*—written by Professor Hinsley in three volumes, of which the third is yet to come. But the Prime Minister has subsequently back-pedalled. The official histories of counter-espionage and deception have been duly written—the latter by Michael Howard, the most distinguished military historian of today—but they have been suppressed, for reasons so far unstated. Nor is there even the prospect of an authorized history of the subject in the inter-war years. The files of MI5 and MI6 have, understandably, been sealed to researchers. The Thirty Year Rule does not apply and there is no foreseeable date when historians will have access to them.

Despite these discouragements it is remarkable how much can be inferred from publicly and privately available documents both in Britain and America, also in Europe. In Britain the process of "weeding" has been far from infallible, and the papers about the cover of the intelligence services—Passport Control, GC & CS etc—have remained, or some of them, undisturbed in the Public Records Office for 30 years. There is valuable material in private collections if one knows where to look for them. The late and much lamented Ronald Lewin, Patrick Beesley and David Kahn, who contributes

an important article to the volume, have shown what can be done with this sort of material. So have the two editors. One looks forward to Christopher Andrew's study of the making of the British intelligence communities to be published next year.

The importance of intelligence in war is essentially a 20th-century phenomenon, directly connected with radio which made messages infinitely quicker to send but far easier to read than any previous method of communication. David Kahn points out that in Sir Edward Creasy's famous book; *Fifteen decisive battles of the world: from Marathon to Waterloo*, only one depended on intelligence for its result—the battle of the Metaurus where the Romans intercepted a letter from Hasdrubal to his brother Hannibal and thus concentrated their forces in the right place. David Kahn also observes that intelligence does not in itself win wars.

Help, however, can be important. The Germans won the battle of Tannenberg because their radio operators, out of boredom rather than policy, listened in to Russian messages sent, incredibly, *en clair*. The Russians later took to ciphers which the Germans soon read. Their success partly explains their victories on the Eastern Front, which led directly to the Russian Revolution.

In the Second World War cryptography had equally portentous results. The cracking of Japanese codes was a vital factor in the Battle of the Midway Islands from which Japan never recovered. Ultra played a crucial part in the Battle of the Atlantic, the defeat of Rommel in North Africa and the invasion of Normandy. The whole history of the war needs to be re-written in the light of this knowledge, for these are only a few examples.

Wartime success was, alas, equalled by inter-war folly. In 1927 the British government, encouraged surprisingly by "C" himself, Admiral Sinclair, confronted the Russians with their deciphered telegrams to justify breaking off diplomatic relations. The Russians then took to the unbreakable "one time pad" system. Washington was even more fatuous than London. The Cypher Bureau had scored a notable hit, fully exploited by the State Department in 1921, when they discovered the Japanese fall-back position of a six to 10 naval ratio during the negotiations for the Washington Treaty. In 1929, however, Secretary of State Stimson, who believed that "gentlemen do not read each others' letters", wound up the Bureau and dismissed its members pensionless. Its head took vengeance by selling its secrets to Japan for \$7,000, and another valuable source dried up.

These essays may perhaps have an element of caviare to the general in them, but they will long be essential reading for those who prefer fact to fiction in this fascinating field.

## Recent fiction

by Sally Emerson

### **Empire of the Sun**

by J. G. Ballard  
Gollancz, £8.95

### **Bad Girls**

by Mary Flanagan  
Cape, £8.95

### **The Only Problem**

by Muriel Spark  
The Bodley Head, £7.95

If you are going to buy and read just one new novel this year, Ballard's *Empire of the Sun* is undoubtedly the one to choose. It is, quite simply, a masterpiece—moving, terrible and as gripping as anything I have read in a long time.

It is based on Ballard's experiences when, as a boy, he was interned by the Japanese in Shanghai during the Second World War. If he had tried to write the story earlier it would have emerged, he has said in an interview, as just a scream of rage. Instead, the science fiction for which he has been known up to now has fed on the grotesque and strange images of that terrifying period: empty swimming pools, abandoned hotels, deserted worlds, an atmosphere of desolation.

But now Ballard has come back to earth and to a reality more bizarre and more resonant than any of his earlier myths and parables. It is all recorded in a matter-of-fact way from the point of view of a small boy, Jim, who is 11 when the book opens in 1941 among the wealthy European inhabitants of Shanghai. His comfortable world of chauffeurs, friends, loving parents, servants and two balsa-wood model-planes gives way to a simple matter of survival after the Japanese attack on Pearl Harbor and the sinking of British and American warships anchored in the Yangtze. Separated from his parents in the confusion, he roams the huge, abandoned houses of the Europeans for weeks, living off tinned food and cocktail biscuits.

Jim is eventually captured by the Japanese and taken to an internment camp, where for four years he receives no kindness from the British inhabitants but a little steely respect from the Japanese whom he admires greatly. Jim learns to live on his wits, to bow a lot, to smile, to run errands and to attach himself to other survivors. He is fascinated by death and aeroplanes, by whatever is around. His brightness bores and irritates most of the inhabitants, but keeps some alive. He is not outstandingly heroic or generous or loving but it is his human strength which is the overriding memory of this extraordinary book. The portrayal of this powerful, small human spirit is done without a moment of sentiment. Jim adapts to and in many ways tran-

sends the life in the camp where death, violence and malnutrition are the norm.

It is a superb study of human beings under stress—comparable to *Lord of the Flies* and *The Plague*—but the other reason this book will last is that it is a remarkable adventure story, starring a lad with only his wits to protect him from the constant danger he is in. From the beginning, when he is alone in Shanghai, then in a detention camp among the dying, next in the internment camp as the war turns against the Japanese, then on the long journey on which many of his companions die, and eventually alone in the wasteland around Shanghai after the atom bomb has ended one war and, in Ballard's view, begun another, the story is always gripping. Everything is seen freshly, through the eyes of Jim, for whom anxieties about getting his Latin homework done rank at times as highly as anxieties about whether or not he will live through another day.

Ballard has always been a superb stylist but his plots have not always matched up to his language. In *Empire of the Sun* characters, places and atmosphere are fused by a unique vision which, while devastating, is also hopeful. The people who remain in the memory are those with dignity: Dr Ransome who looks after himself but also other people, Mrs Vincent, attractive but cold, and Jim. They somehow seem far more powerful, important and enduring than all the bombs, the evil, the rotting bodies, the killing, even than the atom bomb.

It is rare to come across such a confident debut as Mary Flanagan's. Her collection of short stories, *Bad Girls*, is sharply written and observed. It is also surprisingly varied, ranging from an extramarital love story set in Manhattan to a tale of small girls who choose to torture Charlotte, who is less imaginative than the others, by shutting her up in a prison of ice. Both these stories have a twist to the tale which is the mark of a good short story. I didn't much care for "A Parma Violet Room" or "Melusina" but the rest are taut and sophisticated with excellent dialogue.

Muriel Spark's *The Only Problem* was a great disappointment. It was supposed to be about the problems of evil—how a benevolent Creator can allow the sufferings of the world—and I was hoping for an Irish Murdoch-like exploration laced with Muriel Spark's wit and conciseness. Instead we have a rather uninteresting little story about some rather uninteresting people, one of whom is obsessed with the Book of Job. The central characters are Harvey—the rich chap with the Job obsession—who is married to the unpredictable Effie. Effie's more conventional sister goes to live with Harvey and takes with her Effie's baby, while Effie is off somewhere else. The dust-jacket calls it a modern sexual comedy, but it is not very funny.

## Paperback choice

### **London as it might have been**

by Felix Barker and Ralph Hyde  
John Murray, £7.95

At a time when argument rages about a number of proposed new buildings in London—at the Mansion House and in Trafalgar Square, for example—it is instructive to read of past controversies and reassuring to learn that most of the dafter architectural ideas for the capital were left on the drawing board. *London as it might have been*, first published in 1982 and now available in paperback, is a treasury of such follies, but it is also a record of unfulfilled inspiration. From Christopher Wren after the Great Fire to Sir Patrick Abercrombie after the blitzes of the Second World War many grand and long-range plans have been prepared for London, but none has been implemented. There has been a consistent reluctance to adopt radical proposals for changing the face of London. As the authors note, "people moan that nothing is done but cry havoc when change is suggested."

In the light of some of the extraordinary ideas that have been put forward for the improvement of the capital, as revealed in this book, one can only conclude that people are right, as usual. Could we really have lived, for example, with a central airport built as a great wheel, with each spoke a runway, over the railway sidings just north of King's Cross and St Pancras, as was suggested by an architect in *The Illustrated News* in 1931? Would London have benefited from the Graeco-Roman Grand National Cemetery covering some 150 acres around Primrose Hill, as was proposed in Victorian times to prevent "the Danger and Inconvenience of burying the Dead within the Metropolis", or from an alternative suggestion for a great pyramid, with a base the size of Russell Square, standing higher than St Paul's and sufficient in volume to provide a last resting place for more than five million Londoners? Would elevated railways between houses in narrow streets have been acceptable? Can Colonel Trench have been serious in proposing to cut a 2 mile boulevard from St Paul's to Hyde Park?

Such ideas are delightful to read about and easy to dismiss now as follies, though we should not forget the intense controversy they aroused at the time. But there are other ideas in *London as it might have been* that require more serious consideration. It is almost certainly true, as the authors suggest, that by avoiding wilder excesses London has retained "a kind of harmony". It is absolutely true, as they also say, that London is an architectural mess, and that many opportunities of improving it have been missed.

Their chapter on crossing the river provides many examples. Between the Pool of London and Westminster there are only six road bridges, as there were in Victorian times before the explosion of the motor car, yet there were plenty of Victorians (and many others since) who pointed out that if London were to have as many bridges in proportion to population as, say, Paris then there ought to be more than 40. What happened to Telford's elegant plan for a cast-iron, single-span bridge, or to George Dance's delightful idea for a double London Bridge? For all its present charm, and eccentricity, London might have been a better city, as this exciting book so clearly demonstrates.

### **King George V**

by Kenneth Rose  
Papermac, £7.95

Kenneth Rose's biography emerges into paperback already showered with literary awards, and deservedly so. It is authoritative, not deferential, stylishly written and often very funny. He has made good use of the new material that has become available since Harold Nicolson wrote his masterly biography 30 years ago to present a well-balanced portrait of the man who was king during a period of great national and international restlessness and whose qualities of common sense, kindness, quarterdeck humour and willingness to learn served the nation well.

### **Houses in the Landscape**

by John and Jane Penoyre  
Faber & Faber, £5.25

Modest traditional domestic building in Britain has had little to do with fashion. The materials used have generally been those locally available and the techniques employed those developed locally and passed down from one generation to the next. This informative little book examines the regional variations in humble house-building styles and techniques, from the thatch and granite of the southwest to the brown-stone, slate-roofed houses and cottages of the Border country. Largely historical and descriptive, and well illustrated, it is a book that will add to the enjoyment of those who like to keep their eyes open as they travel.

### **A Personal History**

by A. J. P. Taylor  
Coronet, £2.50

The author offers this autobiography as evidence, after some 30 books, that he has run out of historical subjects. If so the historian's loss is the general reader's gain, for this is a witty and entertaining book that deploys Dr Taylor's narrative talents most effectively. It is also disarmingly frank, the gaps in the story being caused by the fact that his publishers found 76 cases of libel in the first draft.

# Quality from Italy

by Peta Fordham

There is no doubt that Italian fine wine is at last making an impact on the British market. It has shown a marked increase in the lists of merchants of high repute and, as Richard Hobson MW says: "The highest quality wines are available from Italy: the only problem is to erase the memory of the rather poor quality wines which used to predominate."

I have been looking for some Italian wines to try, especially those already tasted there, but new to this country. One which is already here—but unfortunately mainly sold at excessive price in expensive restaurants—is Sassicaia, which retails at anything from £9 to £11, according to your stockist. In good years this wine, made wholly from the Cabernet Sauvignon, has the full potential for laying down of a classed Bordeaux growth. Expensive, but worth it, agree the experts.

But it is not necessary to pay anything like this price. If you look among the Dolcettos, particularly Dolcetto d'Alba, with its full fruit tempered by a strange, haunting, almost almond bitterness on the finish, you will understand why several critics have fallen for its charms. Simon Loftus of Adnams stocks the Dolcetto di Ovada, a truly luscious wine, for £4.66 and at I. Camisa, 61 Old Compton Street, a 1983 Dolcetto d'Alba Oddero (open well before drinking) costs £3.20.

If, like me, you tend to consider most Valpolicellas pretty dull, look for a magnificent, historic wine with an ancestry. It is Serego Alghieri, priced about £4.50 or just over and is available at Camisa and Adnams.

Camisa and Luigi in the Fulham Road, also have a couple of white wines of high quality. The Breganze Bianco, Prato di Canzio 1982, Maculan, is really outstanding and costs £6.95. Fragrant, balanced, with a refreshing acidity, dry and with a hint of oakiness (which comes from six months in small oak barrels) it is deceptively high in alcohol (12 per cent) and comes from a part of the Vicenza-Veneto which is famous for delicate, young-drinking wines.

Chardonnay Alesino 1982 is a delicious wine from a noted maker, Alois Lageder. It somewhat resembles a good Mâconnais, but with a slight bitterness and costs £3.30 to £3.50. Perhaps "bitterness" is not quite the right word, but this is something you notice in good Italian wine, not quite "dryness" nor "acidity", wholly acceptable and unique. This Chardonnay is one of my own favourites from anywhere.

Cynthia Bacon at Petersfield, Hampshire, sells only by the case, but organizes tastings and is always ready to let you taste and make up a mixed case. And she has a fine choice of

specially selected wines at all prices. I have just met her extraordinary red Sfursat (14.5 per cent), a full—and I mean full—wine which ages amazingly well. It comes from the Valtellina valley near the Swiss border, whose wines were said to be the favourites of the Emperor Claudius and were written of with enthusiasm by Virgil, Leonardo and Suetonius. It is a wine whose vines have to work hard indeed for their living, a duty shared in this case by their producers, on a demanding terrain. It is made with partially dried-out grapes, rather like the method used for Amarone. Sfursat can be used as an after-dinner drink: uncork an hour before using and keep at a warm room temperature. The price works out at £4.02 a bottle.

Another of Mrs Bacon's finds is an Arneis del Roero 1983, an attractive, brilliant white wine with the faintest tinge of bitter-almond in the finish. It is made from a rare and ancient vine. A most interesting bottle, at £4.15. There is also a rather charming Moscato del Piemonte 1981 from Vietti, which at £3.86 is very good value. It is slightly *frizzante* and a *vino da tavola*, but take no notice of this, as many of the best Italian wines do not wish for DOC status, preferring to keep their own formulas. I was also interested in her Barolo 1979 from Vietti, made to drink early—from four to 10 years.

One is bound to feel humbled by the enormous range of wonderful wines from Italy. You know where you are with France: years of international marketing have got things classified, neatly parcelled into regions subdivided into their respective districts, and eventually to individual *chais*: control has been exercised for a considerable time and order rules. Italy is quite different. Here, magnificent wines jostle next to something unnamed except by its maker: in unknown places you stumble upon treasure. Here is a short list of importers or stockists who have discovered wines of merit.

Adnams, Sole Bay Brewery, East Green, Southwold, Suffolk (0502 722138).

Alivini, 120 Vallance Rd, E1 (247 3511).

Cynthia Bacon, fflowlers' Bucke, South Harting, Petersfield, Hants (073 085 471).

Berkmann Wine Cellars, 12 Brewery Rd, N7 (609 4711).

Luigi's Delicatessen, 349 Fulham Rd, SW10 (352 7739).

I. Camisa, 61 Old Compton St, W1 (437 4686).

Windrush Wines, The Barracks, Cecily Hill, Cirencester, Glos (0285 67121).

Malmaison Wine Club, 28 Midland Rd, NW1 (388 5996) (for Sassicaia).

Italian Wine Agencies, 430 High Rd, Willesden, NW10 (459 1515).

Stonehaven Wines, Headley Down, Bordon, Hants (0428 712700) ●

# Reading list

by John Nunn

This month's selection of new books is divided into two parts: books for beginners, and books for more advanced players. There are two noteworthy offerings in the first category, both by Soviet authors. Since chess is so popular in the Soviet Union it is often taught in schools and youth clubs, so they should know how to go about the business of introducing people to the game.

The first is *From Beginner to Expert in 40 Lessons* by A. Kostyev (B. T. Batsford, softback, £5.95) and the second *Your First Move: Chess for Beginners* by A. Sokolsky (B. T. Batsford, hardback, £3.95). Although Sokolsky's book explains the moves of the pieces, both are aimed at those who know the rules already, but not much more. One of the most important aspects of elementary books is that they should avoid the errors which so often adorn chess books. Experienced readers can normally sort out the faulty diagrams, ambiguous moves and so on, but someone just starting out deserves better. Kostyev's book scores highly in this respect, although perhaps the translator Jon Speelman deserves just as much credit as the author. The Sokolsky book has some unfortunate lapses, including a set of "typical mating positions" which are not mate.

A quick glance is enough to reveal a profound difference between the two works: Kostyev's book was printed in Britain while Sokolsky's was printed in the USSR. This explains the price difference. English translations of Soviet works have long been famous for their hilarious English and for printing which turns every diagram into an eyesight test. However, recent efforts have been much improved visually and Sokolsky's book suggests that they have also overcome the translation difficulty. Both books are recommended, but if I had to choose between them I would pick the Kostyev.

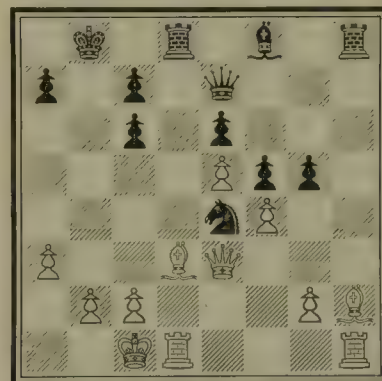
Chess computers are an increasingly important sideline, and there is no better introduction to the subject than *The Chess Computer Handbook* by David Levy (B. T. Batsford, softback, £4.95). The guru of computer chess explains how chess computer programs work and how to play against them. It is a shame that he could not expound at more length, but an extensive bibliography will allow the enthusiastic reader to pursue the subject further.

Readers who thought that they would escape any mention of opening books in this column had better skip ahead to the diagram, because the last two books are unashamedly devoted to openings. *Catalan Opening* by O. Moiseyev and G. Ravinsky (B. T. Batsford, softback, £6.95) is a well

researched account of the opening 1 P-Q4 N-KB3 2 P-QB4 P-K3 3 P-KN3 P-Q4, which is currently popular in grandmaster play.

Finally, I come to the massive *New in Chess Keybook*, an 888-page volume weighing in at almost 4lb. This is written in the languageless style which has become so familiar since the Yugoslav *Informator* was first published. The purpose of the book is to acquaint the reader with all the important opening developments which have taken place between 1970 and 1982. There are more than 1,500 complete games and thousands of extracts. The production standard is high and if you simply must keep up with the latest trends then the book is very useful. It can be obtained in a single hardback volume at £27, or in two softback volumes for a total of £25, from Chess Combination, 22 Rippledside Commercial Estate, Ripple Road, Barking, Essex IG11 0SA. The book is linked to a whole series of productions by the Dutch publishers Elsevier, including a monthly magazine *New in Chess* and a yearbook. The magazine is probably the most interesting item in the range, and if the standard of the sample issue I received keeps up, it is well worth £18.25 a year.

The following position is taken from *Your First Move*.



Black is to play in the game Andreyev-Dolukhanov, Leningrad 1935. He won by means of an unusual combination.

1 ... RxB!

The sole purpose of this preliminary sacrifice is to deflect the rook at KR1 away from the defence of the other rook.

2 RxB QxP!

3 PxQ 3 K-N1 N-B6ch! 4 PxN K-R1 followed by ... R-N1ch wins, as does 3 P-B3 Q-R8ch 4 K-B2 Q-R5ch 5 K-B1 B-B4 6 Q-B3 P-N5 7 Q-B1 N-B7 with the threats of 8 ... B-K6ch, 8 ... QxPch and simply 8 ... NxR.

3 ... BxPch 4 K-N1 N-B6ch 5 K-R1 B-N7ch! 6 KxB NxRch 7 K-B1 NxQ

and Black has a won ending since 8 PxP can be met by 8 ... N-N5 and 9 ... NxP. White soon resigned ●

# Traps and triumphs

by Jack Marx

In an inter-county championship match between teams of eight, this hand gave rise to varying degrees of heartburning and hilarity at the four tables. The South hand is of a very common balanced type, but its treatment as an opening bid will depend on the point-count range of the One No-trump opening agreed on by the partnership.

♠ Q 6 5 2	Dealer East
♥ 8 5	East-West Game
♦ K 6 4	
♣ K Q 9 2	
♠ J 8	♠ 10 7 4 3
♥ A K Q J 10 9	♥ 4
♦ Q J 9 7	♦ 8 3 2
♣ 3	♣ 10 8 6 5 4
♠ A K 9	
♥ 7 6 3 2	
♦ A 10 5	
♣ A J 7	

At the first table, where North-South were using a "strong" No-trump of 15-17 points, South contentedly opened One No-trump, not greatly concerned by the lack of any definite stopper in hearts. West furtively lay in ambush and North tried a Stayman Two Clubs in the hope that his partner would hold a four-card spade suit. But South piped up with the wrong major and North naturally contracted for Three No-trumps. West cautiously left this contract undisturbed to take six tricks undoubled and score 100 points.

At the second table North-South were using a "weak" No-trump of 12-14 points and South's hand was too strong for this opening. The bidding then took this not specially odd course:

South	West	North	East
1♥	No	1♠	No
1NT	No	3NT	No
No	DBL		All Pass

This particular South, addicted to a now decidedly outmoded creed, whereby all four-card suits were regarded as equal in status, opened a suit that might well be considered less equal than others. This left West with nothing sensible to say and the bidding continued with One Spade by North, One No-trump by South that implied 5-16 points and Three No-trumps by North. This West did manage to nerve himself to double, to collect six tricks and a penalty of 300 points.

The third South, though also using a weak no-trump, was more fastidious about his major suits and chose to open a "prepared" One Club. West pre-empted with Three Hearts, unusual with so much high card strength, but trusted East to take it seriously at this vulnerability. After North-South had falteringly struggled under stress to reach Five Clubs, East did take it seriously enough to double for a penalty of 300 points.

At the fourth table East mistook the vulnerability, or so his audience was expected to believe, and went off the rails with a psychic opening of One Club. South doubled, West made a one-round forcing bid of Two Hearts and North cue-bid Three Hearts to compel South to name his suit. Not having one, South fell back on Three Spades, West innocently went on to Four Hearts, and Four Spades from North closed the auction.

West led three top hearts, dummy ruffing the third with Spade Queen. On the second, East pitched a club, but on the third he felt he must cover North's four clubs with four of his own; accordingly, he let go a diamond. In the light of what was to happen this was a mistake; he should have discarded twice from the same minor, not once from each.

South now cashed his Ace King of trumps, noting the fall of West's Jack. He followed with four rounds of clubs, dropping a small diamond from hand, and then Ace and King of Diamonds. Leading a small diamond from dummy enabled him to make his 10th trick with his Nine of trumps by a *coup en passant*. This South was thus the only one to register a plus score.

This was another Three No-trump contract which not even one declarer succeeded in making, despite a combined high-card point count of 30 as well as two five-card suits.

♠ J 10 7	Dealer South
♥ J 8 7	Game All
♦ A J 10 9 4	
♣ Q 3	
♠ Q 9 6 4 2	♠ 8 5 3
♥ 6 2	♥ Q 10 5 4
♦ 7 3	♦ Q 8 6 5
♣ J 7 5 2	♣ K 8
♠ A K	
♥ A K 9 3	
♦ K 2	
♣ A 10 9 6 4	

Whatever bidding system was in use, Three No-trumps by South was soon reached with little elaboration and the invariable lead was a small spade. This restricted South's powers of manoeuvre and what is more, the cards lay unkindly. The most valiant effort by a South was the play of Diamond Two at the second trick and the finesse of dummy's Ten, only to be foiled by a wily duck by East.

This South took his score-sheet to bed with him and discovered how he might have been acclaimed the hero of the match. He ought to have forthwith led King Ace Jack of Diamonds and on the last have unblocked a top spade.

East on lead can do no better than return a spade to West's Queen, South shedding a club. Probably West's best lead is a club to the Eight and Nine, whereupon South will return a small club to Queen and King. Entry to dummy can no longer be barred and 10 tricks are declarer's reward. ♣



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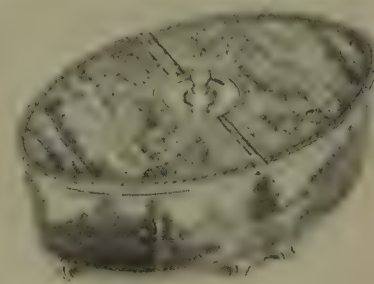
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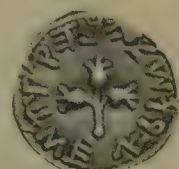
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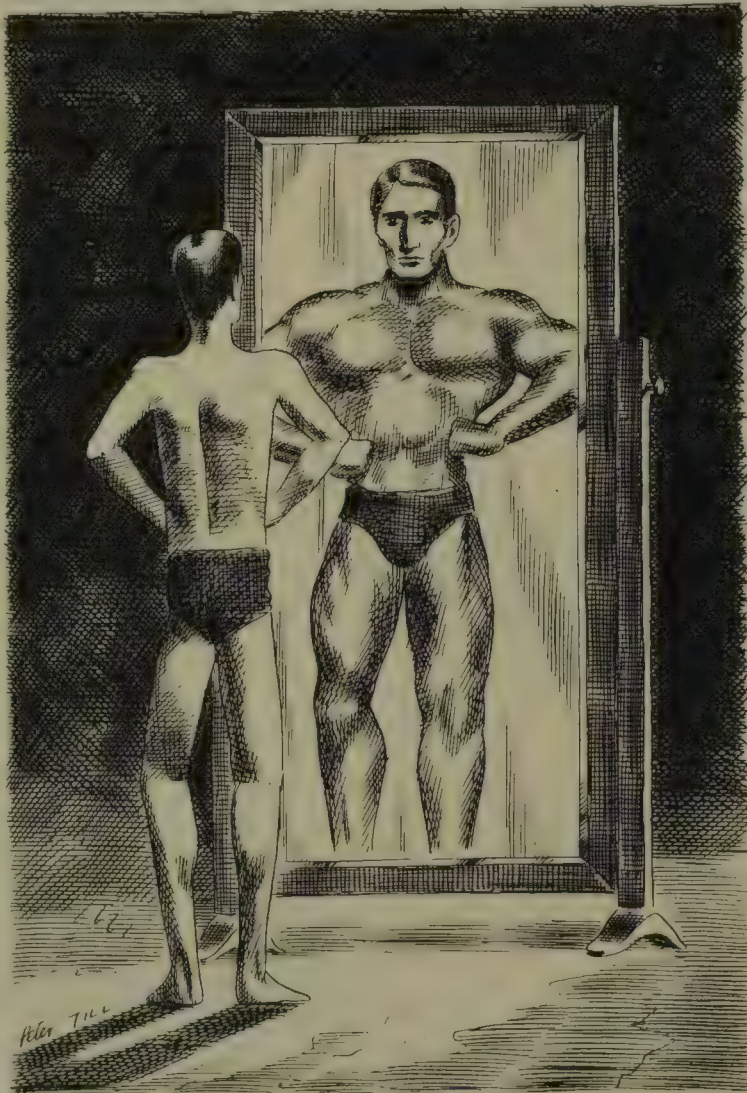
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## WHAT DO WE DO TO ADVERTISERS WHO DECEIVE THE PUBLIC?

Our first step is to ask advertisers who

# OCTOBER BRIEFING

## Monday, October 1

Equestrianism: Horse of the Year show starts at Wembley (p109)  
☐ Labour Party Conference starts in Blackpool

## Tuesday, October 2

Michael Murfin one-man show opens at the Piccadilly Gallery (p113)  
*Don Pasquale* at Covent Garden (p108)

Swansea Festival starts (p118)

## Wednesday, October 3

First night of *The Nerd* with Rowan Atkinson (p102)  
 New exhibitions: Mary Martin at the Tate; David Inshaw & Mimmo Paladino at Waddington's (p113)  
 Elly Ameling recital at Wigmore Hall (p107)

## Thursday, October 4

Sam Shepard's *Fool for Love* opens at the Cottesloe (p102)  
 New exhibitions of sculpture & drawings by Matisse & photographs by Josef Koudelka open at the Hayward (p113)  
 Bicentenary of the first flight by a British balloonist celebrated at Oxford (p118)

## Friday, October 5

New films: *Electric Dreams*; *Once Upon a Time in America* (p104)  
 New exhibitions installed by three galleries open at the Serpentine (p113)  
 Naval paintings go on show at the Imperial War Museum (p110)

## Saturday, October 6

Last night of *Intimate Exchanges* at the Ambassadors (p103)  
 Opera North gives British première of Crenk opera in Leeds (p108)

## Sunday, October 7

Tribute to Betjeman at Kenwood (p111)  
 First in a series of Sunday lectures on Designers of Dress at the V & A (p111)

## Monday, October 8

Abbado & the LSO at the Barbican (p106)

## Tuesday, October 9

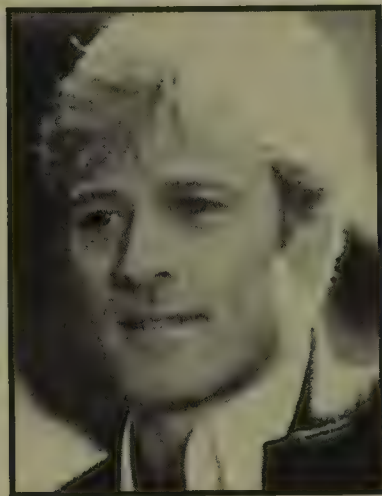
Goldsmiths' Fair opens (p111)  
 Chinese & Islamic ceramics go on show at the Sainsbury Centre (p113)  
 Annie Fischer gives first recital of her Beethoven series at the Queen Elizabeth Hall (p107)  
☐ Conservative Party Conference starts in Brighton  
☐ Full moon

## Wednesday, October 10

First night of *Love's Labour's Lost* at Stratford-upon-Avon (p102)  
 Textiles opens at the Crafts Council (p113)

## Thursday, October 11

First night of Richard O'Brien's *Top People* at the Ambassadors (p102)  
 Rita Streich at the Purcell Room (p107)



*Lord Grosvenor's Arabian with a Groom*, c 1765, top: the Stubbs exhibition is at the Tate Gallery from October 18. Rowan Atkinson, left, plays *The Nerd*: opens October 3 at the Aldwych. Robert Redford, right, plays *The Natural*: opens October 19.

## CALENDAR

### Friday, October 12

Gene Wilder's film *The Woman in Red* opens (p105)  
 Modern Masters from the Thyssen-Bornemisza Collection go on show at the Royal Academy (p113)

### Saturday, October 13

Horse racing: Irish St Leger at The Curragh, Ireland (p109)  
 Medieval extravaganza at the Queen Elizabeth Hall (p107)

### Sunday, October 14

Seamus Heaney & Craig Raine give a poetry reading at the Barbican (p111)  
 Carreras sings with the ECO at the Festival Hall (p107)

### Monday, October 15

Emil Gilels gives lunchtime recital at St John's (p106)  
 George Orwell touring exhibition opens at the National Theatre (p111)

### Tuesday, October 16

Philharmonia play Tippett & Shostakovich at the Festival Hall (p107)

### Wednesday, October 17

Football: England v Finland at Wembley (p109)  
 First day of Crafts Fair Chelsea (p111)  
 Bach's Mass in B minor at St John's (p106)

### Thursday, October 18

Royal Ballet season opens with royal gala celebrating Ashton's 80th birthday (p108)  
 Stubbs exhibition opens at the Tate (p113)  
 Sotheby's show ballet & theatre material (p111)  
*Arabella* at the Coliseum (p108)  
 Birtwistle's 50th birthday concert at the Queen Elizabeth Hall (p107)

## Friday, October 19

New films: *The Natural* with Robert Redford; *Best Revenge* (p104)  
 Art Nouveau from the Anderson Collection goes on show at the Geffrye Museum (p110)

*Carmen* at Covent Garden (p108)

## Saturday, October 20

British International Motor Show opens to the public in Birmingham (p118)

## Sunday, October 21

Tennis: Pretty Polly Classic Ladies' International starts at Brighton (p109)

## Monday, October 22

Tortelier gives lunchtime recital at St John's (p106)

## Tuesday, October 23

Ronald Harwood's *Tramway Road* opens at the Lyric, Hammersmith (p102)

## Wednesday, October 24

First night of Ray Cooney's farce *Two Into One* at the Shaftesbury (p102)  
 Contemporary Art Society Fair opens at the Five Dials Gallery (p113)  
 David Wall makes final appearance with the Royal Ballet (p108)  
☐ New moon

## Thursday, October 25

Wildlife photographs go on show at the Natural History Museum (p110)

## Friday, October 26

Performing Arts Book Fair opens at the National Theatre (p111)  
 Sir Peter Hall gives a talk at the Olivier (p102)

## Saturday, October 27

First of a series of readings from Hans Christian Andersen at the National Gallery (p111)

Last night of Bamber Gascoigne's *Big in Brazil* at the Old Vic (p102)

## Sunday, October 28

Blist's Hill by gaslight at the Ironbridge Gorge Museum (p110)  
 Handel's *Esther* at the Queen Elizabeth Hall (p107)

☐ British Summer Time ends

## Monday, October 29

Segovia recital at the Barbican (p106)

## Tuesday, October 30

First night of Tom Stoppard's *Rough Crossing* at the Lyttelton (p102)

## Wednesday, October 31

Robert Holman's new play opens at The Other Place in Stratford (p102)  
 Smetana anniversary concert at the Barbican (p106)

Briefing researched by Angela Bird, Miranda Madge and Penny Watts-Russell.

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.

THEATRE  
JC TREWIN

TOM STOPPARD, above, is not only an original playwright, but an acknowledged expert at free adaptation. I am eager to see what he does with Ferenc Molnár's comedy, known here as *The Play's The Thing*. This has long been popular in Hungary, but had no luck when P. G. Wodehouse adapted it for Gerald du Maurier at the old St James's in 1928, nor when Clive Brook tried it at the same theatre 20 years later. Now Stoppard has transferred the amorous tangle to an Atlantic liner in the 1930s, carrying to New York the creators and stars of a musical comedy destined for Broadway. The new title, which sounds appropriate, is *Rough Crossing*. Peter Wood directs, Carl Toms is the designer and the Lyttelton première is on October 30 after previews from October 19.

□ Farce is now very much in fashion, nowhere more so than with the Theatre of Comedy company at the Shaftesbury. Ray Cooney, author of *Run For Your Wife*, has a new play *Two Into One* opening there on October 24 with such players in his cast as Donald Sinden, who can claim to be as versatile as any major actor (remember his Lear and Othello), Michael Williams and Lionel Jeffries. At the organization's other theatre, the Ambassadors, *Top People*, by Richard O'Brien, who wrote *The Rocky Horror Show*, begins on October 11.

□ Ronald Harwood, whose play *The Dresser* has been one of the major successes of the last few years, has now written *Tramway Road* which David Jones is directing at the Lyric, Hammersmith from October 23. It concerns an English expatriate couple who try to settle in Cape Town during the 1950s, their trouble with society, and their relationship with a young man who comes for elocution lessons.

□ Sir Peter Hall is talking about the changing British actor at the Olivier on October 26 at 5.45pm; afterwards he will answer questions from the audience.

## NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

## 42nd Street

I suppose every reviewer of Drury Lane's American musical has to get in somewhere the instruction of a desperate director to the girl who must save the play: "Sawyer, you're going out a youngster but you've got to come back a star." Obviously, she does & the roof nearly comes off the Lane at her success. A benignly innocent plot, & no one but a ferocious cynic could ask for anything much different in this brand of musical. It begins with the curtain rising slowly to show the tap-dancing feet of the chorus; it ends with everyone prodigiously happy.

It is not the naïveté of the narrative that should concern us, rather the goodwill & exhilarating vigour with which it is presented. There is the tapping of the chorus (& naturally the precocious Sawyer) in the dances of the late Gower Champion & the easy charm of Henry Warren's score, with "Shadow Waltz", "We're in the Money", "Lullaby of Broadway", & the irresistible "Shuffle off to Buffalo". The storyline about the fiercely determined Julian (James Laurenson) staging his musical, *Pretty Lady*, at the 42nd Street Theatre in New York sometime in 1933 is just a frame for an engaging night of magnified show-business.

Clare Leach can almost persuade us that she really is the wide-eyed girl from remote Pennsylvania who captures New York; & Georgia Brown carries off the difficult part

of the sour, disabled star. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

## A Little Hotel on the Side

When Leslie Henson appeared in the musical version of the Feydeau-Desvallières farce over 60 years ago, it was called *A Night Out*, a simple label for one of the most complex & beautifully made plays in the repertory. Now John Mortimer, in his translation of *L'Hôtel du Libre Echange*, ensures that the name keeps us in touch with as shady a little place, we gather, as any in Paris. The hotel is the scene of the second act where most of the people in the plot assemble for a night of nights, to the pleasure of the manager (Michael Bryant), who welcomes every guest with a smile half-soapy, half-cunning. Seldom is a plot put together with so much interlocking invention. A National Theatre audience responded immediately to Jonathan Lynn's production as it moved in triumph on its crazy way.

The prime farcical joy is in the behaviour of a gentle barrister named Mathieu who wanders round with his four young daughters, & who possesses a superbly unexpected stammer. Apparently this functions only in wet weather—it is raining when we hear him first & his conversation, naturally misunderstood by all, becomes an exercise in reeling, writhing & fainting in coils.

When the weather is fine, Mathieu is almost magnificently glib; but we know very well that, for the sake of the narrative, there must be a storm over Paris during his third-act entry. The Olivier houses a formidable thunder-burst, with lightning to match & rain in torrents & at once Mathieu, tongue-tied again, richly serves his authors. Benjamin Whitrow could hardly be funnier and, though he is not a main character, his virtuosity stays impressively in mind.

All concerned are in exhilarating form, particularly Graeme Garden, whose handling of the building contractor's escapade has what I can call only a bland fury. Dinah Stabb is excellent as the neighbour's wife he accompanies to the Free Trade Hotel and Deborah Norton is one of the worst-tempered spouses of all time. The most bubbling nonsense, this should remain for a long spell in the National repertory. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## FIRST NIGHTS

## Oct 3. The Nerd

American comedy by Larry Shue, directed by Mike Ockrent with Rowan Atkinson in the title role. Aldwych, Aldwych, WC2 (836 6404, cc).

## Oct 4. Fool for Love

British première of Sam Shepard's play, telling the story of two transient lovers in a low-rent motel on the edge of the Mojave desert. Directed by Peter Gill. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## Oct 10. Love's Labour's Lost

New production of Shakespeare's comedy of "silken terms precise". With Roger Rees, Kenneth Branagh, Frank Middlemass & Emily Richard. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

## Oct 11. Top People

New play by Richard O'Brien, with Peter Blythe, Donald Churchill, Pat Heywood & Andrew Robinson. See introduction. Ambassadors, West St, WC2 (836 6111, cc 741 9999).

## Oct 17. Blockheads

New musical about Laurel & Hardy with Mark Hadfield & Kenneth H. Waller as the two screen comedians. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

## Oct 23. Tramway Road

New play by Ronald Harwood. See introduction. Lyric, King St, W6 (741 2311, cc). Until Nov 24.

## Oct 24. Two Into One

New farce by Ray Cooney. See introduction. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999).

## Oct 30. Rough Crossing

New work by Tom Stoppard. See introduction. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## Oct 30. The Magic Castle

Magician Johnny Hart is the first to appear in London's new theatre of magic. Magic Castle, Earlam St, WC2 (240 6091, cc).

## Oct 31. Today

New play by Robert Holman, directed by Bill Alexander; cast includes Roger Allam, Penny Downie, Polly James, Amanda Root & David Whittaker. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

## ALSO PLAYING

## Animal Farm

Peter Hall's lucid & exciting dramatic version of George Orwell's satire. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## Antigone

Sophocles's tragedy in a translation by C. A. Trypanis with Jane Lapotaire as Antigone. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## Aren't We All?

Lonsdale's early light comedy seems fresh enough when Claudette Colbert is about; less so, perhaps, when the speaker is Rex Harrison. Haymarket, Haymarket, SW1 (930 9832, cc). Until Nov 3.

## Benefactors

Michael Frayn's variation on the theme of change is acted, as surely as it is written, by Tim Pigott-Smith, Brenda Blethyn, Patricia Hodge & Oliver Cotton. From Oct 8, Polly Adams, Clive Francis, Jan Waters & Glyn Grain take over. Vaudeville, Strand, WC2 (836 9987, cc).

## Big in Brazil

Bamber Gascoigne's farce played by Prunella Scales & Timothy West. Mel Smith directs. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Oct 27.

## The Boy Friend

The musical-comedy ways of 1926 re-created in Sandy Wilson's famous period impression, transferred from the Old Vic. With Anna Quayle, Derek Waring & Peter Bayliss. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

## The Business of Murder

Richard Harris has written a taut thriller that does its duty with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

## Camille

New play by Pam Gems, based on Dumas's *La dame aux camélias*. With Frances Barber, Nicholas Farrell & Polly James. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

## Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

## Corpse!

An all-out thriller, rare in these days, that deserves its exclamation mark, & has Keith Baxter & Milo O'Shea to steer it through Gerald Moon's complications. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

## Daisy Pulls it Off

Sally Cookson, absolutely topping as the new girl at Grangewood, is at the centre of Denise Deegan's glorious parody of 1920s school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

## The Devil &amp; the Good Lord

Jean-Paul Sartre's play with Gerard Murphy &

Simon Ward at the head of a cast of 20. Lyric, King St, W6 (741 2311, cc). Until Oct 13.

#### The Devils

John Whiting's unsparing version of an Aldous Huxley book about diabolism in a small town of 17th-century France, returns, after more than two decades, with Peter McNery as the fated priest, Grandier. The Pit, Barbican, Silk St, EC2 (628 3795, 638 8891, cc).

#### Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

#### Forty Years On

Alan Bennett's comedy, with its pastiche, wit & witfulness, comes up from Chichester with Paul Eddington, unfaltering, at the head of its cast. Queen's, Shaftesbury Ave, W1 (734 0261, cc).

#### Glegarry Glen Ross

A sardonically accurate American comedy by David Mamet. Cottesloe.

#### Golden Girls

Play by Louise Page about women athletes, with Kenneth Branagh & Polly James. The Other Place, Stratford-upon-Avon.

#### Hamlet

Roger Rees in the title role, directed by Ron Daniels, Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

#### The Happiest Days of Your Life

The revels, devised with farcical symmetry by John Dighton, begin when the Ministry of Devacuation carelessly billets a girls' school on a boys' school—no longer a startling notion in 1984. Peggy Mount is a formidable Principal-cum-dragon. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

#### Henry V

Adrian Noble's revival has Kenneth Branagh driving strongly at the part of Henry—as valuable a recruit as the RSC has had for a long time. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### Henry VIII

The chronicle, attributed to Shakespeare & Fletcher, in a spacious RSC revival. Barbican.

#### Intimate Exchanges

In this uncommon theatrical adventure two hamelion-players, Lavinia Bertram & Robin Ierford, between them dispose of 10 characters in the eight plays that comprise Ayckbourn's latest astonishing creation. Ambassadors, West St, WC2 (336 6111, cc 741 9999). Until Oct 6.

#### Little Me

This American musical, book by Neil Simon & music by Cy Coleman & Carolyn Lee, has seven parts for Russ Abbot, varying between youth & near-senility. Prince of Wales, Coventry St, W1 (330 8681, cc).

#### Little Shop of Horrors

Musical about a plant, a blend of cactus & octopus, that grows into a terror. An acquired taste. Comedy, Panton St, SW1 (930 2578, cc).

#### Loot

Joe Orton's black comedy about a coffin, a bank robbery & a police inspector (Leonard Rossiter). Jonathan Lynn directs, with Gemma Craven & Patrick O'Connell. Lyric, Shaftesbury Ave, W1

(437 3686, cc 434 1050).

#### Mandragola

Machiavelli is not really a dramatist for today, though the company—with Nicky Henson works hard on his behalf. Olivier. Until Oct 20.

#### Measure for Measure

We are grateful that Adrian Noble has let Shakespeare move so freely in an important revival, dominated by Daniel Massey as the best Duke of Vienna I can remember. Barbican.

#### The Merchant of Venice

Visually this is a resolutely eccentric production by John Caird & designer Ultz. Frances Tomelty is an able Portia & Ian McDiarmid as Shylock is impressive at the end of the trial scene. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### The Mousetrap

Though now in its 32nd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

#### A New Way To Pay Old Debts

Massinger's Jacobean drama, with Emrys James as the usurer, Sir Giles Overreach, in whom Edmund Kean delighted. The Pit.

#### Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

#### No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 13 years, more than 5,000 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

#### On Your Toes

In all ways, a grand musical. Now with Doreen Wells. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

#### Othello

Joe Marcell in the title role, Sian Thomas as Desdemona. Lyric Studio, King St, W6 (741 2311, cc). Until Nov 3.

#### The Party

Trevor Griffiths's play is set in 1968 as a group of London radicals meet to discuss whether a similar insurrection to that in Paris could be brought about in England. The Other Place, Stratford-upon-Avon.

#### Passion Play

Peter Nichols's piece, in which the leading characters are each supplied with an *alter ego* to speak their true thoughts, is a tepid business, but it has the virtue of an affecting performance by Judy Parfitt. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

#### Perrier Pick of the Fringe Season

Nine companies from this year's Edinburgh Festival Fringe. Until Oct 13. One of the companies, Cliff Hanger, remain with the science-fiction comedy *Gymnastic Vicar* until Nov 17. Donmar Warehouse, Earlham St, WC2 (379 6565).

#### Pump Boys & Dinettes

Broadway musical with Kiki Dee & Paul Jones.

Piccadilly, Denman St, W1 (437 4506).

#### The Ratepayers' Iolanthe

Ned Sherrin & Alistair Beaton have had their resourcefully topical fun, & what Gilbert might have thought need not worry us now. Phoenix, Charing Cross Rd, WC2 (836 2294, cc 741 9999). Until Nov 3.

#### The Real Thing

Tom Stoppard's comedy, less fantastic than most but no less theatrically alert, now has Paul Shelley & Jenny Quayle in the principal parts. Strand, Aldwych, WC2 (836 2660, cc).

#### Red Star

Richard Griffiths gives a fine performance as a clumsy Russian actor chosen to portray Stalin in a film, although Charles Wood's piece is dreadfully episodic. The Pit.

#### Richard III

It is not easy to accept Richard as the hop-skip-&-jump goblin Antony Sher makes of him: still, he leads vigorously a cast that Bill Alexander has directed with invention. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### Run for Your Wife

Robin Askwith, Geoffrey Hughes, Windsor Davies & others hurtle across the stage in Ray Cooney's unstoppable farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

#### See How They Run

Return of Philip King's comedy with John Alderton, Maureen Lipman, Lionel Jeffries & Bill Pertwee. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999). Until Oct 13.

#### Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyl St, W1 (437 7373, cc).

#### Snoopy

A well received musical, founded on the American strip cartoon about Charlie Brown & his beagle. Duchess, Catherine St, WC2 (836 8243, cc).

#### Starlight Express

Andrew Lloyd Webber & his director, Trevor Nunn, play amiably at trains, & the roller-skaters—engines to you—flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262).

#### Twelfth Night

It may be "matter for a May morning"; but the aspect of Robin Don's enchantingly detailed, if implausible, permanent set is wintry. There is nothing unsure about the comedy in John Caird's revival; Emrys James is a superb Malvolio in his overwhelming dream, & we have to feel for him at the last. Though I have known the verse better expressed Zoë Wanamaker does take care of Viola. Barbican.

#### Venice Preserv'd

Ian McKellen, Michael Pennington & Jane Lapotaire are superb as the bravely undeviating Pierre, his friend Jaffier & Belvidera of the "resistless tears & conquering smiles". Lyttelton. Until Oct 13.

#### Volpone

Ben Jonson's four-hour play, rather too boisterous for the intimacy of The Pit, could have stood judicious cutting. Loyal acting by Richard Griffiths, Miles Anderson & Gemma Jones. The Pit.

#### West Side Story

Bernstein's gang-war musical (Sondheim lyrics) returns as freshly as though the Sharks & the Jets had never been away. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

#### Wild Honey

Michael Frayn's version of Chekhov's earliest play has Ian McKellen as the womanizing schoolmaster, Platonov, endowed with an irresistible sense of wild comedy so engaging that the last moments come as a shock. Full-scale direction by Christopher Morahan & spacious sets by John Gunter. Lyttelton.

#### Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 75p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

#### Fringe box office

Booking facilities for over 50 fringe theatres. Duke of York's Theatre foyer, St Martin's Lane, WC2 (379 6002, cc).

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Maurice Lane, Clare Leach and James Laurenson in *42nd Street*: see new reviews.

# BRIEFING CINEMA GEORGE PERRY

RUSTY LEMORANDE got the idea for *Electric Dreams* when he was working as producer on Barbra Streisand's *Yentl*. The comedy about a thinking personal computer is set in San Francisco but, apart from the exteriors, was filmed at Twickenham Studios in London, largely because Lemorande and his co-producer, Larry de Waay, preferred the camaraderie and skill of a British crew. Production design was in the hands of Richard Macdonald, now an expert in simulating America in Britain, having last year constructed an entire mid-western small town for *Supergirl* on the backlot of Pinewood.

□ Death has been claiming major names associated with the British cinema. In a few brief summer weeks life ended for Joseph Losey, Carl Foreman, James Mason and Richard Burton—all of whom were still actively engaged in film-making, and whose talents will be sorely missed.

□ Perhaps the best analysis of British films in the 1930s is to be found in Jeffrey Richards's *The Age of the Dream Palace* (Routledge & Kegan Paul, £19.95). Although an academic, Richards balances his extensive knowledge of the subject with refreshing assessments and a healthy scepticism for received opinions. His chapters on censorship are particularly revealing, and relevant to a discussion on British cinema today.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### Baby It's You (15)

Rosanna Arquette caught critics' eyes as the girl in *The Executioner's Song*. In John Sayles's new film she plays a high-flying schoolgirl who sails into a smart East Coast women's college with the ease of someone never unduly stretched on the rack of life. Her weakness, however, is her attraction for a drop-out, a sleek-haired Latin type with snappy clothes & an ambition to be the next Tony Bennett. Fired from a low-paid job in a Florida bar where he mimes records between serving drinks, he races north to claim the girl in a dash reminiscent of Dustin Hoffman's in *The Graduate*.

The youth is played with considerable skill by Vincent Spano, who conveys the vulnerability beneath his swagger in a variety of subtle ways, & Rosanna Arquette clearly has a promising future. Sayles effectively captures the atmosphere of the 1960s in this low-budget independent production. Opens mid Oct.

### Best Revenge (18)

John Heard & Levon Helm play two small-time American crooks reluctantly involved in international drug smuggling & gangland double-dealing. Opens Oct 19.

### The Bostonians (PG)

James Ivory's new film is also his most satisfying. Following *The Europeans*, it is another adaptation of a Henry James novel by Ruth Praver Jhabvala, whose screenplay cunningly retains many of the Jamesian ironies. Set in Boston in the 1870s it relates the triangular involvement of a young woman pioneer of female emancipation, her older mentor & a Southern lawyer who has no sympathy for the women's cause but with whom she falls in love. The struggle that follows is between her conscience & her passion, with the older woman battling to preserve her protégée not merely for the sake of the movement's struggle, but in the hope that her own unfulfilled lesbian desires will be reciprocated.

The girl, a winsome young thing with the gift of igniting a hall of people with the power of her oratory, is convincingly played by a newcomer, Madeleine Potter, who admirably overcomes the dichotomy of her part. Vanessa Redgrave's performance as the older woman is intelligent, moving & formidable, displaying the determined strength of the woman's intellect.

Christopher Reeve finally throws off his lightweight reputation in film roles—he has now abandoned Superman—& invests his Mississippian with charm, guile & an iron will. There are a number of excellent supporting performances, notably Jessica Tandy as an old feminist flagwaver, Linda Hunt (the Oscar-winner from *The Year of Living Dangerously*) as a doctor with an enlightened viewpoint & Wesley Addy as the girl's faith-healing father, an exploitative charlatan.

Walter Lassally's cinematography, especially in the Martha's Vineyard scenes, captures the open-air pale light so beloved by a clutch of 19th-century American painters led by Winslow Homer. The film not only develops its story well enough to engage the attention, but consistently looks right. Opens Sept 28.

### Electric Dreams (PG)

A shy young architect, living in San Francisco, decides to join the computer age & buy a home micro. The model that he chooses turns out to be extraordinarily talented; it even becomes jealous when he & the girl musician who moves in upstairs fall in love, & tries to be a rival for her affections.

All this may be nonsense in computer terms, but Steve Barron has directed an amiable & original comedy; it is from a screenplay by Rusty Lemorande, who also co-produced. Lenny Von Dohlen & Virginia Madsen are delightful as the young lovers; he, bespectacled, frantic & sensitive, she open, exuberant & caring. It is always refreshing to have a hero who can demonstrate his ardour without a display of rippling pectorals & macho boorishness. Opens Oct 5.

### The Natural (PG)

Films about baseball are traditionally box-office disasters in Britain. It will be interesting to see if Robert Redford can break the pattern. The source of the story is a novel by Bernard Malamud. Redford plays a promising young player (muzzily photographed in longshot as he has to pass for 20!) who is gunned down by a strange woman at the start of his career. Years later, at an age when most players quit, he signs up with a decrepit New York team & shows himself to be a veritable superman with the bat. There are snags; a Machiavellian villain needs the team to fail in order to gain control of it & he sends a siren to lure the hero astray. At this point the film starts to

resemble *Damn Yankees*, without the music. How heroic can Redford be to save the club, his game & his life?

Redford plays larger than life & succeeds. Robert Duvall appears as a newspaper man who cracks the truth about the mysterious player & Glenn Close is the true sweetheart. She reappears in Redford's life in a dramatically ludicrous manner, standing up in the bleachers & willing him to improve when his game is poor, competing with the attentions of the blonde temptress (Kim Basinger). One senses that Barry Levinson's film is taking itself more seriously than it should. Opens Oct 19.

### 1984 (not yet certificated)

Michael Radford's film of Orwell's book. John Hurt plays Winston Smith & Richard Burton is his adversary. Opens Oct 12.

### Once upon a Time in America (18)

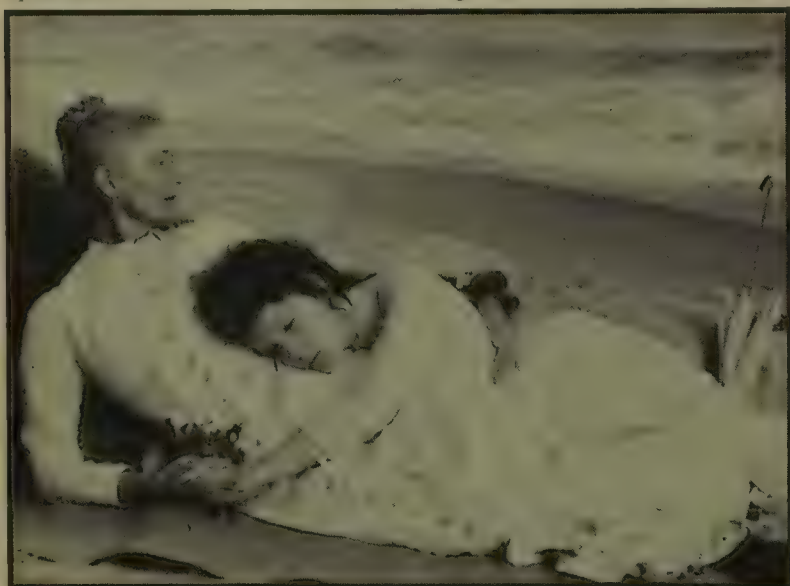
This long-awaited epic film by Sergio Leone is being shown in Britain in the version which lasts nearly four hours.

Even at this inordinate length the structure of the film is incoherent, sprawling, inconsistent & confusing. Yet there is never a dull moment. It follows the lives of East-side Jewish immigrants who grow up to be gangsters & the narrative spans some 45 years. Robert De Niro as an old man seeks the answers to the questions that have puzzled him ever since Prohibition. Although by that stage in the film he has acquired the thin grey head, rheumy eyes & bent stature of an elderly man, the principal love of his life, Elizabeth McGovern, has undergone the passage of years with scarcely a blemish & her pudgy, puppyish features retain an almost adolescent look. There are many other details in the film which are disconcertingly careless. For all its faults, however, it is enthralling, an extraordinary tapestry on which the story is hung, & grand cinematic folly. It should be seen & enjoyed, but not taken too seriously. Opens Oct 5.

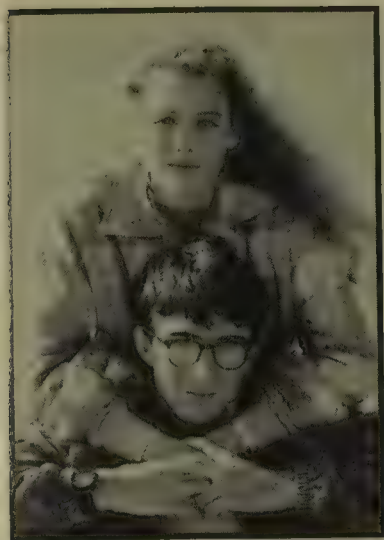
### Rope (PG)

Alfred Hitchcock's exercise in technical virtuosity resurfaces 36 years after it was made. The story, from a Patrick Hamilton play, takes place within the 80 minutes taken to tell it. Two young men murder a third, stuff his body in a chest, then hold a party over it, with their victim's father & girlfriend as guests. Their old college tutor realizes that they have distorted his teachings on Nietzsche & summons the police.

What made the film remarkable was Hitchcock's attempt to shoot it in continu-



The new & the old: Vanessa Redgrave & Madeleine Potter in *The Bostonians*, 1984; James Stewart & Alfred Hitchcock (far right), with cast, on set for *Rope*, 1948.



Virginia Madsen & Lenny Von Dohlen: the young lovers in *Electric Dreams*.

ous takes with no intercutting, each shot lasting the length of footage in the camera magazine. It must have been fiendishly difficult to make in 1948, especially to light the backdrop—a panorama of the New York skyline seen from a fashionable penthouse. As the sun sinks, thousands of lights come on, including a neon sign which is a caricature of the director himself. The cast is led by John Dall & Farley Granger as the murderers & James Stewart as the tutor.

#### **The Woman in Red (15)**

Gene Wilder's new comedy, which he both directed & stars in, is a remake of the 1977 film *Pardon Mon Affaire*, a French farce by Yves Roberts & Jean Loup Dabadie. Wilder plays a timid San Francisco city official who becomes infatuated with a beautiful model & has various adventures trying to achieve her sexual favours. He is, however, happily married & stretches the relationship with his wife to an intolerable degree before coming to his senses.

It is a lumbering work, completely unobtrusive in its approach. The girl, played by Kelly LeBrock, is more a pretty face than an accomplished actress, but seasoned light comic performers such as Joe Bologna, Charles Grodin & Michael Huddleston give Wilder strong support, while Gilda Radner makes the most of her small role as an office spinster who mistakenly believes that Wilder has made a pass at her. Opens Oct 12.

### **ALSO SHOWING**

#### **Cal (15)**

Outstanding performance by Helen Mirren in a brief & doomed romance between a Catholic youth & a widow in strife-torn Northern Ireland. Pat O'Connor's film does not sugar the pill, but deals directly with the problems while giving a feeling of authenticity to settings & situations.

#### **The Bounty (15)**

Though Anthony Hopkins's edgy, ambitious Captain Bligh has plenty of fine shading, Roger Donaldson's film is still a glamorized view of life in the 18th-century Royal Navy.

#### **Broadway Danny Rose (PG)**

In his wry comedy, Woody Allen plays a small-time Jewish variety agent who tries to help one of his singer clients by retrieving the performer's erstwhile girlfriend (Mia Farrow). Humorous & satisfying with nice observations about loyalty & betrayal.

#### **Children of the Corn (18)**

Stephen King thriller in which John Franklin plays a 12-year-old preacher who persuades other children to kill the adults involved in their lives.

#### **Comfort & Joy (PG)**

Bill Forsyth's new film has Bill Paterson, splen-

didly deadpan, as a local-radio disc jockey who becomes involved in a Mafia-style gang battle between two rival factions of Glasgow ice-cream van owners.

#### **The Company of Wolves (18)**

In spite of excellently conceived special effects, a pretentious horror picture from Neil Jordan taking the form of a fanciful series of fairy tales as dreamed by a young girl with a wolf fixation.

#### **Firestarter (15)**

Young Drew Barrymore plays a girl with terrifying powers of pyrokinesis. Brilliant special effects for the astonishing conflagration at the end after Martin Sheen has tried to harness her power for use as a military weapon.

#### **Forever Young (15)**

The coming together in later life of two men who had been inseparable youths, the cause of whose original estrangement is seen in flashbacks. For nostalgics, it shows witty regard for rock-&-roll buffery, but in its thinness of plot it is better suited to TV—for which it was originally intended.

#### **The Hit (18)**

Odd sort of thriller from Stephen Frears, in which John Hurt plays hard hitman to Terence Stamp's cool victim. Locations in Spain are well exploited, though Hurt's villain is less than convincing.

#### **The Home & the World (U)**

Satyajit Ray's slackly paced adaptation of a Tagore novel delivers a number of obvious truths for today in its observations on the wisdom of "divide & rule" politics, but qualifies for a place only in the lower half of the master's *oeuvre*.

#### **The Karate Kid (PG)**

The predictable plot of John G. Avildsen's film about bullied schoolboy who takes lessons from Okinawan master, licks chief tormentor and wins girl, is smartly dressed and has occasional moments of humour.

#### **Lonely Hearts (15)**

Australian film by Paul Cox about a 50-year-old piano-tuner (Norman Kaye) who lives with his elderly mother. On her death he signs up with a matrimonial agency.

#### **Paris Texas (PG)**

A vivid, absorbing though slightly over-long account by Wim Wenders of a man (played by Harry Dean Stanton) who emerges from the desert to claim his son, now adopted by Stanton's brother & his wife.

#### **Racing with the Moon (15)**

Director Richard Benjamin has captured admirably the simple world of 1940s California as two high-school boys, awaiting call-up to the Marines, sow their wild oats.

#### **Romancing the Stone (PG)**

Kathleen Turner plays a romantic novelist suddenly caught up in a hair-raising attempt to rescue her sister from Colombian kidnappers.

#### **Spring Symphony (PG)**

German film by Peter Schamoni, based on the lives of Clara & Robert Schumann. With Nastassja Kinski & Herbert Grönemeyer.

#### **Star Trek III: The Search for Spock (PG)**

Leonard Nimoy himself directs this tale of Kirk's quest to rescue Spock, left for dead on a fearful planet about to destroy itself. Spectacular special effects & great satisfaction at seeing the old Enterprise crew still streaking the heavens.

#### **Streets of Fire (15)**

In his latest film, weak on story but strong on style, Walter Hill has created an extraordinary, sleazy, urban underbelly in which gangs face one another & heroes emerge like Homeric figures.

#### **This is Spinal Tap (15)**

A hilarious mock-documentary, purporting to be the *vérité* record of an American tour by a British rock group. Directed by Rob Reiner, it is a witty well observed send-up.

#### **Unfaithfully Yours (15)**

Remake of the 1948 satirical comedy, without much satire or subtlety. Dudley Moore plays the conductor who fantasizes about ways to kill his supposedly unfaithful wife, Nastassja Kinski. Howard Zieff directs.

#### **Certificates**

U=unrestricted.

PG=passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15=no admittance under 15 years.

18=no admittance under 18 years.

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99 EDGWARE ROAD, W2 • 7 PORCHESTER ROAD, BAYSWATER, W2  
248 KENSINGTON HIGH STREET, W8 • 23 NOTTING HILL GATE, W11  
64 VICTORIA STREET, SW1 • 204 SLOANE STREET, SW1  
BROADWAY, SW1 • 13 BUTE STREET, SW5



Photo: Snowden

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# CLASSICAL MUSIC

## MARGARET DAVIES

THE LONDON SINFONIETTA, in addition to its involvement in this year's Glyndebourne tour (see page 108), is giving three concerts of 20th-century music at the Queen Elizabeth Hall. On October 11 Oliver Knussen conducts works by Luigi Dallapiccola, interspersed with music of his own. On October 18 the Sinfonietta, under its founder David Atherton, celebrates the 50th birthday of Harrison Birtwistle, one of our most eminent composers, in a programme which includes the world premières of two works written for the occasion by Birtwistle. On October 25 Hans Werner Henze conducts some of his earliest music as well as *Le Miracle de la Rose*, a clarinet concerto he wrote in 1982 for the Sinfonietta.

□ The cause of contemporary music is also upheld by the first two New Macnaghten concerts of the season. On October 3 at St John's the Kronos Quartet of San Francisco perform experimental American music, including the UK première of a work by Terry Riley; and on October 23 at the Wigmore Hall the Arditti Quartet combine music by Roberto Gerhard and Pierre Boulez with the world première of a quartet commissioned from the percussionist James Wood.

□ The Royal Philharmonic Orchestra launches its South Bank season with three concerts at the Festival Hall, the first on October 3, under Antal Dorati, its conductor laureate. In the course of the season the RPO will tour to Japan and Korea, the USA and Switzerland, and it will take part in festivals in Naples, Athens and Bergen. It will be seen in a six-part television series entitled *Sounds Magnificent* with André Previn, who in June, 1985, takes up his appointment as music director of the RPO and will direct a two-week festival at the South Bank with Ashkenazy, Zukerman, Kyung-Wha Chung, Yo Yo Ma and others.

□ The BBC Symphony Orchestra's season opens this month with two concerts at the Festival Hall under the orchestra's chief guest conductors



Günter Wand: conducts the BBC Symphony Orchestra at the Festival Hall on October 19.

Mark Elder and Günter Wand. There will be a series of concerts at the Barbican in January devoted to the music of Karlheinz Stockhausen, in which the composer will take part. Boulez, Maazel and Svetlanov will make guest appearances early in 1985, and the orchestra will give concerts at the Huddersfield Festival of Contemporary Music, the Warwick Arts Centre, Northampton, Cardiff and Poole.

## CONCERT AND RECITAL GUIDE

### BARBICAN

Silk St, EC2 (628 8795, 638 8891, cc).

Oct 6, 8pm. **London Concert Orchestra**, **London Choral**, Fanfare Trumpeters from the Band of the Welsh Guards, conductor Ziegler; Valerie Masterson, soprano. Rossini, Overture William Tell; Verdi, Chorus of the Hebrew Slaves, The Grand March from Aida, La traviata Sempre libera; Gounod, Faust Soldiers' Chorus, Jewel Song; Wagner, The Ride of the Valkyries; Borodin, Polovtsian Dances: arias from Verdi, Puccini.

Oct 7, 7.30pm. **Hallé Orchestra**, conductor Skrowaczewski; Jean-Bernard Pommier, piano. Weber, Overture Oberon; Liszt, Piano Concerto No 2; Bruckner, Symphony No 7.

Oct 8, 7.45pm. **London Symphony Orchestra**, conductor Abbado; Rudolf Serkin, piano. Mendelssohn, Overture Fair Melusine, Symphony No 4 (Italian); Mozart, Piano Concerto No 22.

Oct 9, 7.45pm. **Vienna Symphony Orchestra**, conductor Vonk; Tamás Vásáry, piano. Brahms, Tragic Overture, Symphony No 4; Beethoven, Piano Concerto No 5 (Emperor).

Oct 10, 1pm. **Orchestra of St John's Smith Square**, conductor Lubbock; Rosemary Furniss, violin. Vivaldi, The Four Seasons.

Oct 10, 8pm. **London Philharmonic Orchestra**, conductor Tang; Yehudi Menuhin, violin. Beethoven, Overture Egmont; Tchaikovsky, Symphony No 6 (Pathétique); Bruch, Violin Concerto No 1.

Oct 11, 7.45pm. **Royal Philharmonic Orchestra**; Andrew Litton, conductor & piano. Dvořák, Symphony No 9 (From the New World); Gershwin, Rhapsody in Blue, An American in Paris.

Oct 12, 7.45pm. **London Symphony Orchestra**, conductor Tausky; Antony Peebles, piano. Rossini, Overture The Barber of Seville; Weber, Invitation to the Dance; Grieg, Piano Concerto; Beethoven, Overture Leonore No 3, Symphony No 5.

Oct 13, 8pm. **Johann Strauss Orchestra**; Raymond Cohen, director & violin; Ann James, soprano. Johann Strauss Gala, with Johann Strauss Dancers, choreography Geraldine Stephenson.

Oct 14, 7.30pm. **London Symphony Orchestra**, conductor Rozhdestvensky. Tchaikovsky, Symphony No 4; Prokofiev, Lieutenant Kijé Suite; Rimsky-Korsakov, Capriccio Espagnol.

Oct 19, 7.45pm. **London Symphony Orchestra**, conductor Rozhdestvensky; Viktoriia Postnikova, piano. Elgar, Overture Cockaigne; Rachmaninov,

Piano Concerto No 1; Mussorgsky/Ravel, Pictures from an Exhibition.

Oct 20, 7.45pm. **London Savoyards & Chorus, New Concert Orchestra**, conductor Murray; Patricia Cope, soprano; Yvonne Lea, Gillian Knight, mezzo-sopranos; Justin Lavender, tenor; John Reed, Gordon Sandison, Michael Wakeham, baritones; Michael Bauer, bass. Gilbert & Sullivan, HMS Pinafore (in costume).

Oct 21, 7pm. **Pro Musica Chorus of London**, conductor Kraemer; Miriam Bowen, soprano; Linda Finnie, alto; Justin Lavender, tenor; Rodney Macann, bass. Handel, Messiah.

Oct 22, 7.45pm. **London Symphony Orchestra**, conductor Rozhdestvensky, Glinka, Overture Russlan & Ludmilla; Prokofiev, Romeo & Juliet Suite; Rachmaninov, Symphony No 2.

Oct 24, 1pm. **Orchestra of St John's Smith Square**, conductor Lubbock; Vovka Ashkenazy, piano. Mozart, Piano Concerto No 21 (Elvira Madigan), Symphony No 41 (Jupiter).

Oct 24, 7.45pm. **Andrei Gavrilov**, piano. Chopin.

Oct 25, 1pm. **Louis Demetrius Alvanis**, piano. Bach, Toccata in D BWV 912; Chopin, Sonata No 3; Debussy, L'Isle Joyeuse.

Oct 25, 7.45pm. **Goldsmiths' Choral Union**, conductor Wright; Sarah Vivian, soprano; Susan Mason, contralto; Mark Tucker, tenor; Michael George, bass. Bach, Mass in B minor.

Oct 26, 7.45pm. **City of London Sinfonia**; Christopher Warren Green, director & violin; John Wallace, trumpet. Handel, Water Music Suite; Bach, Brandenburg Concerto No 3; Haydn, Trumpet Concerto; Vivaldi, The Four Seasons.

Oct 28, 7.30pm. **English Baroque Orchestra & Choir**, conductor Lovett; Gillian Fisher, soprano; Margaret Cable, contralto; Neil Mackie, tenor; Peter Savidge, bass. Bach, Brandenburg Concerto No 4; Purcell, Sound the trumpet; Handel, The Arrival of the Queen of Sheba, Coronation Anthem (The King Shall Rejoice); Haydn, Mass Maria Theresa.

Oct 29, 7.45pm. **Segovia**, guitar recital.

Oct 30, 7.45pm. **English Chamber Orchestra**, conductor Gibson; Julian Lloyd Webber, cello. Tchaikovsky, Serenade in C for strings; Rodrigo, Concerto como a divertimento; Bach/Gounod, Ave Maria; Saint-Saëns, The Swan; Rimsky-Korsakov, The Flight of the Bumble Bee; Mendelssohn, Symphony No 4.

Oct 31, 1pm. **GSMD Symphony Orchestra**, conductor Tausky. Smetana, Má Vlast.

Oct 31, 8pm. **London Concert Orchestra**, conductor Tovey; Jack Rothstein, violin. Tchaikovsky, Overture Romeo & Juliet Fantasy, Violin Concerto; Borodin, Polovtsian Dances; Rimsky-Korsakov, Sheherazade.

### BLOOMSBURY THEATRE

15 Gordon Street, WC1 (387 9629).

Oct 24, 7.30pm. **Fires of London**. Rosemary Furniss, violin/viola; Jonathan Williams, cello; Philippa Davies, flutes; David Campbell, clarinets; Stephen Pruslin, piano; Gregory Knowles, cymbalom/percussion. Saxton, Carter, Maxwell Davies.

### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052).

St James's Church, Piccadilly:

Oct 9, 8pm. **Amsterdam Baroque Orchestra**, director Koopman; Max van Egmond, baritone. Cantatas, sonatas, concertos by 17th- & 18th-century Dutch composers.

St George's Church, Hanover Square:

Oct 31, 8pm. **Marius van Altena** tenor; Anthony Bailes, lute; Marie Leonhardt, violin; Anneke Pols, bass viol. Chamber music.

### ST JOHN'S

Smith Square, SW1 (222 1061).

Oct 3, 7.30pm. **Kronos String Quartet**. Seeger, Glass, Cage, Riley.

Oct 4, 1.15pm. **Damian Falkowski**, violin; **Christopher Green Armytage**, piano. Brahms, Leclair, Wieniawski.

Oct 13, 7.30pm. **Singers & Musicians of London**, conductor Wright; Carol Smith, soprano; Christopher Royall, counter-tenor; Neil Archer, tenor; Robert Hayward, bass. Gabrieli, Hodie completi sunt, O Jesu mi dulcissime; Monteverdi, Messa a 4 voci (1651), Beatus Vir; Pergolesi, Magnificat; Carissimi, Jephthe.

Oct 15, 1pm. **Emil Gilels**, piano. Scarlatti, Seven Sonatas; Debussy, Pour le piano, Images Book 1.

Oct 16, 7.30pm. **Music Ensemble**, director Williams. Stockhausen, Grange, Birtwistle, Schönberg.

Oct 17, 7.30pm. **Taverner Choir & Players**, conductor Parrott; Emma Kirkby, Emily van Evera, sopranos; Margaret Cable, contralto; Rogers Covey Crump, tenor; David Thomas, bass. Bach, Mass in B minor.

Oct 22, 1pm. **Paul Tortelier**, cello; **Maria de la Pau**, piano. Bach, Suite No 3 for solo cello; Fauré,

Sonata No 2 in G minor Op 117.

Oct 22, 7.30pm. **Lontano Ensemble**, conductor de la Martinez; Linda Hirst, mezzo-soprano. Xenakis, Dillon, Debussy, Murail, Guézec. French Impressions.

Oct 24, 7.30pm. **London Chamber Opera**, conductors Gellhorn & Farncombe; Alison Truefitt, Rebecca Moseley-Morgan, sopranos; Edmund Bohan, Graham Godfrey, tenors; Donald Francke, Eric Shilling, baritones. Donizetti, Rita; Offenbach, Pepito.

Oct 25, 7.30pm. **Amariyllis Fleming**, cello. Bach, Suites No 3 in C, No 4 in E flat, No 6 in D.

Oct 29, 1pm. **Orchestra of St John's Smith Square**, conductor Lubbock. Bach, Brandenburg Concerto No 6; Stravinsky, Apollon musagète.

Oct 30, 7.30pm. **New London Chamber Choir**, conductor Wood; Ingrid Culliford, flute; Frances Kelly, harp. Monteverdi, Madrigals from Book V; Stravinsky, Russian peasant songs; Bartók, Four Hungarian folksongs; Janáček, Hradčany songs.

Oct 31, 7.30pm. **Wren Orchestra of London**, conductor Carl Davis; Cynthia Buchan, mezzo-soprano. Haydn, Symphony No 73 in D (The Hunt); Tchaikovsky, Mozartiana; Debussy, Danse sacrée et danse profane; Falla, El Amor Brujo (Love, the Magician).

### SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Oct 1, 2, 7.30pm. **Philharmonia Orchestra**, conductor Giulini. Brahms, Symphonies Nos 1 & 3. FH.

Oct 3, 5.45pm. **Louis Toebosch**, organ. Toebosch, Charles Hens, Franck, Dupré. FH.

Oct 3, 7.30pm. **Royal Philharmonic Orchestra**, conductor Dorati; Yehudi Menuhin, violin. Debussy, Prélude à l'après-midi d'un faune; Bartók, Violin Concerto No 2; Berlioz, Symphonie fantastique. FH.

Oct 4, 7.30pm. **London Philharmonic Orchestra**, conductor Tennstedt; Maya Weltman, piano. Schubert, Symphony No 8 (Unfinished); Mendelssohn, Piano Concerto No 1; Dvořák, Symphony No 9 (From the New World). FH.

Oct 4, 7.45pm. **John Ogdon**, piano. Chopin, Sonatas in C minor Op 4, in B flat minor Op 35, in B minor Op 58. EH.

Oct 5, 7.45pm. **English Chamber Orchestra**. George Malcolm director & harpsichord; José-Luis García & Mary Eade, violins; William Ben-

ett, flute; Neil Black, oboe; Anthony Halstead, fescant horn. Handel, Overture Alexander's Feast, Music for the Royal Fireworks; Bach, Harpsichord Concerto in E BWV1053, Brandenburg Concerto No 2, Concerto in D minor for two violins BWV1043. *EH.*

Oct 6, 7.30pm. **Carmen Alvarez**, piano. Mozart, Sonata in A minor K310; Chopin, Two Nocturnes, Scherzo No 3 in C sharp minor; Scarlatti, Five Sonatas; Albeniz, Three excerpts from Iberia. *PR.*

Oct 6, 7.45pm. **Steinitz Bach Players**, conductor Steinitz; Trevor Pinnock, harpsichord; John Constable, organ; Gillian Fisher, soprano; Charles Brett, counter-tenor; Wynford Evans, tenor; Peter Savidge, baritone. Bach, Cantatas Wer da gläubet und getauft wird BWV 37, Warum betrübst du dich mein Herz BWV 138, Ihr die ihr euch von Christo nennet BWV 164, Harpsichord Concerto in D minor BWV 1052; Schütz, Psalm 121. *EH.*

Oct 7, 3pm. **Chilingirian String Quartet**; Ralph Kirshbaum, cello. Mozart, Quartet in E flat K428; Bartók, Quartet No 3; Schubert, Quintet in C D956. *EH.*

Oct 7, 3.15pm. **London Philharmonic Orchestra**, conductor Tennstedt; Jorge Bolet, piano. Weber, Overture Oberon; Schumann, Piano Concerto; Schubert, Symphony No 9 (Great). *EH.*

Oct 7, 7pm. **Bartolome Diaz**, guitar. Corbetta, de Visée, Sanz, Carreño, Sojo, Lauro, Abreu. *PR.*

Oct 7, 7.15pm. **Vivaldi Concertante**, conductor Pilbery; Gillian Eastwood, violin; Mary Pilbery, oboe; Francesco Nicolosi, piano. Vivaldi, Concertos in D minor, in A minor Op 3 No 6 (L'Estro Armonico); Albinoni, Oboe Concerto in B flat Op 7 No 3; Liszt, Malediction for piano & strings; Haydn, Piano Concerto in D; Mozart, A Musical Joke. *EH.*

Oct 9, 7.30pm. **Royal Philharmonic Orchestra**, conductor Litton; Güher & Süher Pekinel, pianos; John Birch, organ; Elise Ross, soprano; David Wilson-Johnson, baritone. Poulenc, Concerto for two pianos & orchestra; Fauré, Requiem; Burgon, The World Again (first performance). *EH.*

Oct 9, 16, 23, 7.45pm. **Annie Fischer**, piano. Oct 9: Beethoven, Sonatas Op 7, Op 2 No 1, Op 14 No 2, Op 53 (Waldstein); Oct 16: Beethoven, Sonatas Op 26, Op 31 No 3, Op 27 No 1 & 2 (Moonlight); Oct 23: Beethoven, Sonatas Op 28 (Pastoral), Op 111, Op 78, Op 81a (Les Adieux). *EH.*

Oct 10, 5.45pm. **Jean Guillou**, organ. Guillou, Jeux d'Orgue; Liszt/Guillou, Prometheus. *EH.*

Oct 10, 7.30pm. **Vienna Symphony Orchestra**, conductor Sawallisch; Dietrich Fischer-Dieskau, baritone. Elgar, Introduction & Allegro; Mozart, Aentre ti lascio o figlia K513, Un bacio di mano K541, Così dunque tradisci K432, Rivolgete a lui o sguardo K584; Brahms, Symphony No 4. *EH.*

Oct 10, 7.30pm. **Rossini Chamber Orchestra**, conductor Bryett; Caroline Duffner, Karen Gorden, Gale Hess, violins; Sara Edgerton, Neil Morley, cellos; Thelma L'Estrange, soprano; Helen O'Nians, mezzo-soprano. Rossini, String Sonata No 1 in G; Galuppi, Sinfonia L'Eroe cinese; Vivaldi, Concertos in B flat for violin, cello, strings & continuo, in G minor for two cellos, strings & continuo, in G (Alla rustica), in A minor for two violins, strings & continuo, Un certo non so che, Vieni vieni o mio diletto, Quocum patriae ducit more (Juditha Triumphans); Marcello, Il mio bel loco; Marcello/Barbirolli, Allegretto; Albinoni, Two excerpts from Vespette e Pimpinone. *PR.*

Oct 10, 7.45pm. **English Bach Festival Baroque Orchestra & Singers**, conductor Farncombe; Lynda Russell, Theodora; Michael Chance, Didacus; Mark Curtis, Septimus; Catherine Denley, Rene; John Rath, Valens. Handel, Theodora. *EH.*

Oct 11, 7.30pm. **Philharmonia Orchestra**, conductor Salonen; Paul Tortelier, cello. Nielsen, Overture Helios; Schumann, Cello Concerto; Stravinsky, Pulcinella Suite; Sibelius, Symphony No 5. *EH.*

Oct 11, 7.30pm. **Rita Streich**, soprano; Geoffrey Parsons, piano. Schubert, Schumann, Lieder. *PR.*

Oct 11, 7.45pm. **London Sinfonietta**, conductor Knussen; Teresa Cahill, soprano. Knussen, Coursing, Hums & Songs of Winnie-the-Pooh, Ocean de terre; Dallapiccola, Piccola musica notturna, Concerto per la notte di natale dell'anno 1956, Greek Lyrics: Cinque frammenti di Saffo, Due liriche di Anacreonte, Sex carmina alcaici. (Pre-concert talk on Dallapiccola by Robert

Saxton. 6.15pm.) *EH.*

Oct 12, 7.30pm. **BBC Symphony Orchestra & Chorus**, **London Philharmonic Choir**, conductor Elder; Peter Donohoe, piano; Nelly Miricioiu, soprano; Rowland Sidwell, tenor; Yuri Masurok, bass. Strauss, Till Eulenspiegel; Muldowney, Piano Concerto (1983); Rachmaninov, The Bells (sung in Russian). *EH.*

Oct 12, 7.45pm. **London Bach Orchestra**, Joshua Rifkin, director & harpsichord; Tess Miller, oboe; Deirdre Dundas-Grant, bassoon. Handel, Concerto Grosso in B flat Op 3 No 1, Oboe Concerto No 3 in G minor; Bach, Harpsichord Concerto in A BWV1055, Brandenburg Concerto No 4; Vivaldi, Concerto in G for oboe, bassoon & strings. *EH.*

Oct 13, 7.45pm. **New London Consort**, director Pickett; The Companie of Dansers, director Inglehearn; The Strolling Players; Catherine Bott, soprano; Michael George, baritone. A reconstruction of the Lenten Gathering of Minstrels. (Preceded by an hour of informal entertainment by a group of minstrels juggling, stilt-walking, tumbling etc. 6.30pm.) *EH.*

Oct 14, 3pm. **Ursula Oppens**, piano. Schubert, Sonata in A minor; Schumann, Davidsbündertänze Op 6; Liszt, Nuages gris, Mephisto Waltz No 1; Carter, Night Fantasies. *EH.*

Oct 14, 3.15pm. **Philharmonia Orchestra**, conductor Berglund; Emil Gilels, piano. Tchaikovsky, Piano Concerto No 1; Beethoven, Symphony No 7. *EH.*

Oct 14, 7.15pm. **Judith Hall**, flute; **Paul Barritt**, violin; **Gustav Clarkson**, viola; **Josephine Horder**, cello. Mozart, Flute Quartets in D K285, in G K285a, in C K285b, in A K298. *EH.*

Oct 14, 7.30pm. **English Chamber Orchestra**, conductor Asensio; José Carreras, tenor. Verdi, Overture La forza del destino, Preludes to Acts I & III of La traviata; Bizet, Suite from Carmen; Donizetti, Puccini, Verdi, arias; Neapolitan songs & zarzuelas. *EH.*

Oct 15, 7.45pm. **Academy of London**, conductor Stamp; Lydia Mordkovich, violin; Sarah Francis, oboe. Bach, Brandenburg Concerto No 5, Concerto for violin & oboe BWV 1060, Violin Concerto in D minor (from keyboard concerto in D minor BWV 1052); Dvořák, Serenade in E. *EH.*

Oct 16, 7.30pm. **Philharmonia Orchestra**, conductor Berglund. Tippett, Ritual Dances from The Midsummer Marriage; Shostakovich, Symphony No 8. *EH.*

Oct 17, 5.45pm. **Petr Eben**, organ. Improvisation on the Book of Job (interspersed with texts read by guest artist). *EH.*

Oct 17, 7.45pm. **Camerata Bern**; Heinz Hollinger, oboe. Rameau, Leclair, Vaughan Williams, Bartók. *EH.*

Oct 18, 7.30pm. **Philharmonia Orchestra**, conductor Sinopoli; Julia Varady, soprano. Elgar, Caracacus Triumphal March; Strauss, Four Last Songs; Schumann, Symphony No 4. *EH.*

Oct 18, 7.45pm. **London Sinfonietta**, conductors Atherton, Birtwistle; Penelope Walmsley-Clark, soprano. Birtwistle, Carmen arcadiae mechanicae perpetuum, Verses for Ensembles, Songs by Myself, Secret Theatre. (Preceded by Harrison Birt-



**Harrison Birtwistle: 50th birthday celebration with the London Sinfonietta on October 18.**

wistle in conversation with Andrew Clements. 6.15pm.) *EH.*

Oct 19, 7.30pm. **BBC Symphony Orchestra**, conductor Wand; Edith Peinemann, violin. Stravinsky, Dumbarton Oaks; Prokofiev, Violin Concerto No 1; Tchaikovsky, Symphony No 6 (Pathétique). *EH.*

Oct 19, 7.45pm. **Christoph Eschenbach & Justus Frantz**, two pianos & one piano four hands. Schubert, Lebensstürme D947, Variations in A flat D813; Stravinsky, Capriccio, Circus Polka. *EH.*

Oct 20, 7.30pm. **London Concert Orchestra**, conductor Cleobury; John Ogdon, piano. Rossini, Overture William Tell; Elgar, Pomp & Circumstance No 1; Ravel, Boléro; Grieg, Piano Concerto; J. Strauss II, Blue Danube Waltz; Sousa, The Liberty Bell; Suppé, Overture Light Cavalry; Mascagni, Intermezzo from Cavalleria Rusticana. *EH.*

Oct 20, 7.30pm. **London Harpsichord Ensemble**, director Francis; Telemann, Bach, Vivaldi, Haydn. *PR.*

Oct 20, 7.45pm. **English Concert**, Trevor Pinnock, director & harpsichord; Paul Esswood, counter-tenor; David Reichenburg, oboe; Simon Standage, Michaela Comberti, violins; Jaap Ter Linden, cello. Vivaldi, Albinoni, B. Marcello. *EH.*

Oct 21, 7.15pm. **Philip Jones Brass Ensemble**. Music of the 16th & 20th centuries from England, the Netherlands & France. *EH.*

Oct 21, 7.30pm. **Royal Philharmonic Orchestra**, conductor Chailly; Bruno Leonardo Gelber, piano. Rossini, Overture Semiramide; Beethoven, Piano Concerto No 5 (Emperor); Tchaikovsky, Symphony No 5. *EH.*

Oct 22, 7.30pm. **Philharmonia Orchestra**, conductor Sinopoli; Robert Cohen, cello. Weber, Overture Der Freischütz; Dvořák, Cello Concerto; Ravel, Pavane pour une Infante défunte, Daphnis & Chloé Suite No 2. *EH.*

Oct 24, 5.45pm. **Karl-Erik Welin**, organ. Pachelbel, Maxwell Davies, Morthenson, Bach. *EH.*

Oct 24, 7.45pm. **City of London Sinfonia**, conductor Hickox; Imogen Cooper, piano; Duke Dobing, flute. Stravinsky, Birth of Apollo (Apollo musagète); Mozart, Piano Concerto in A K488; Schubert, Symphony No 5; Osborne, Flute Concerto. *EH.*

Oct 25, 7.45pm. **London Sinfonietta**, conductor Henze; Michael Collins, clarinet; John Constable, harpsichord; Sarah Leonard, soprano; Fiona Kimm, contralto. Henze, Apollo & Hyacinth, Cantata della fiaba estrema, Being Beateous, Le Miracle della Rose. (Pre-concert talk. 6.15pm.) *EH.*

Oct 26, 7.45pm. **Geraint Jones Orchestra**, conductor Geraint Jones; Winifred Roberts, violin; Piers Lane, piano. Mozart, Symphony No 40, Violin Concerto in G K216, Piano Concerto in D minor K466. *EH.*

Oct 28, 7.15pm. **Academy of Ancient Music & Chorus**, **Westminster Cathedral Boys' Choir**, conductor Hogwood; Patrizia Kwella, Gillian Fisher, sopranos; Drew Minter, counter-tenor; Ian Partridge, Anthony Rolfe Johnson, Paul Elliott, tenors; Stephen Varcoe, bass. Handel, Esther. *EH.*

Oct 28, 7.30pm. **Philharmonia Orchestra**, conductor Ashkenazy; Alexander Toradze, piano. Prokofiev, Autumn Sketch Op 8, Piano Concerto No 2; Sibelius, Symphony No 1. *EH.*

Oct 31, 5.45pm. **Naji Hakim & Marie-Bernadette Dufourcet**, organs. Langlais, Widor, Hakim. *EH.*

Oct 31, 7.30pm. **English Chamber Orchestra**, conductor Susskind; Cristina Ortiz, piano. Mozart, Overture Don Giovanni, Eine kleine Nachtmusik, Piano Concerto in C K467, Symphony No 39. *EH.*

#### WIGMORE HALL

Wigmore Street, W1 (935 2141).

Oct 2, 17, 24, 31, 7.30pm. **Medici String Quartet**; John Bingham, piano. Haydn, Quartet in G Op 76 No 1; Mozart, Quartet in E flat K428; Brahms, Piano Quintet in F minor Op 34.

Oct 3, 7.30pm. **Elly Ameling**, soprano; **Rudolf Jansen**, piano. Schubert.

Oct 4, 7.30pm. **Medieval Ensemble of London**; Margaret Philpot, alto; Rogers Covey Crump, tenor; Michael George, baritone; Robert Cooper, fiddles, rebec; Peter Davies, flutes, recorder, doucaine, harp; Timothy Davies, lutes. Belle Dame d'Honour: music from the courtly song-books of 15th-century Europe.

Oct 6, 7.30pm. **Elly Ameling**, soprano; **Rud van**

**der Meer**, baritone; **Rudolf Jansen**, piano. Wolf, Italian Songbook (Italienisches Liederbuch).

Oct 7, 11.30am. **Laurence Dale**, tenor; **Derek Ragin**, counter tenor; **Julius Drake**, piano. Britten, works for voice & piano 1947-53.



**Jill Gomez** sings with the **Nash Ensemble** at the **Wigmore Hall** on **October 10**.

Oct 10, 7.45pm. **Nash Ensemble**; Jill Gomez, soprano. Berio, Sequenzas I and II; Haydn, Flute trio in D HobXV:16; Rossini, Wind Quartet No 1; Pizzetti, Tre Canzoni for voice & string quartet; Respighi, Songs; Dallapiccola, Divertimento in quattro Esercizi for voice, flute, oboe, clarinet, viola, cello; Mozart, Clarinet Quintet in A K581.

Oct 11, 7.30pm. **Rud van der Meer**, baritone; **Rudolf Jansen**, piano. Duparc, Fauré, Andriessen, Schumann.

Oct 13, 7.30pm. **Richard Harvey**, treble & descant recorders; **Monica Huggett & Roy Goodman**, violins; **Mark Caudle**, cello, viola da gamba; **Timothy Roberts**, harpsichord. Vivaldi, Naudot, Baston, Telemann.

Oct 14, 11.30am. **Medici String Quartet & Friends**. Richard Strauss, Sextet from Capriccio; Mendelssohn, Octet in E flat Op 20.

Oct 16, 7.30pm. **Jakob Lindberg**, lute & guitar. Bach, Weiss, Sanz, Roncalli, Kellner.

Oct 17, 7.30pm. **Medici String Quartet**; Norbert Blume, viola. Haydn, Quartet in D Minor Op 76 No 2 (Quinten); Mozart, Quartet in A K464, String Quintet in G minor K516.

Oct 18, 7.30pm. **London Fortepiano Trio**; Jan Schlapp, viola. Haydn, Piano Trio in A HobXV:18; Beethoven, String Trio in C minor Op 9 No 3; Mozart, Ten variations on Unser dummer Pöbel meint K455 (fortepiano), Piano Quartet in E flat K493.

Oct 20, 7.30pm. **Lindsay String Quartet**. Mendelssohn, String Quartet in A minor Op 13; Ravel, String Quartet in F; Mozart, String Quartet in G K387.

Oct 21, 11.30am. **Gabrieli String Quartet**; Kenneth Essex, viola. Mozart, string quintets.

Oct 23, 7.30pm. **Arditti String Quartet**. Gerhard, String Quartets Nos 1 & 2; James Wood, String Quartet; Boulez, Movements from Livre pour Quatuor.

Oct 24, 7.30pm. **Medici String Quartet**; Norbert Blume, viola. Haydn, Quartet in B flat Op 76 No 4 (Sunrise); Mozart, Quartet in D minor K421, String Quintet in C K515.

Oct 25, 7.30pm. **London Pro Musica**, director Bernard Thomas. Semi-staged performance of Adriano Banchieri's madrigal drama La Pazzia Senile; popular 16th-century madrigals.

Oct 27, 30, 7.30pm. **András Schiff**, piano. Bach, The complete Klavierübung (first two of three recitals). Oct 27, Partitas Nos 1-4; Oct 30, Partitas Nos 5, 6, Four Duets, Italian Concerto, French Overture (Partita in B minor).

Oct 31, 7.30pm. **Medici String Quartet**; Imogen Cooper, piano; Michael Brittain, double bass. Haydn, Quartet in E flat Op 76 No 6; Mozart, Quartet in B flat K458 (The Hunt); Schubert, Piano Quintet in A D667 (The Trout).

Derek Jewell is ill. We hope to resume the Popular Music column shortly.

## OPERA

### MARGARET DAVIES

WHILE THE LIMELIGHT is on the ladies in London, with revivals of *Carmen* at Covent Garden and *Arabella* and *Manon* at the Coliseum, where the Canadian soprano Frances Ginzer makes her English début as the Abbé Prévost's fragile heroine, the main action is out of town.

□ Glyndebourne sets off on tour with two of Peter Hall's Mozart productions and a double bill by Oliver Knussen, designed by Maurice Sendak, made up of *Where the Wild Things Are* and a new work, *Higglety Pigglety Pop!*—the adventures of a Sealyham. The Bournemouth Sinfonietta plays the Mozart and the London Sinfonietta the Knussen.

□ Kent Opera is also touring two Mozart operas and a new production by Nicholas Hytner, conducted by Roger Norrington, of Tippett's *King Priam*, the first since its original staging in 1962 by Covent Garden.

□ Opera North, at home in Leeds, presents the British première of *Johnny Strikes Up*, by Ernst Křenek, one of the first composers to incorporate jazz into an opera. It will be produced by Anthony Besch with choreography by Terry Gilbert; David Lloyd-Jones conducts.

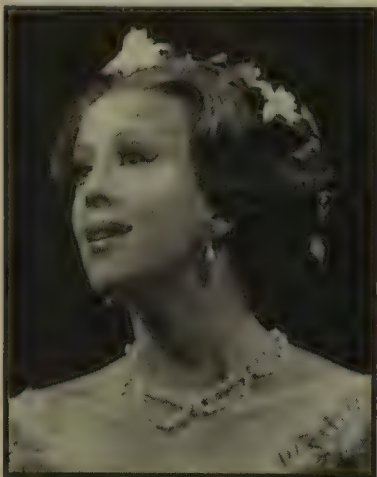
#### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

*Madam Butterfly*, conductor Mauceri; Robinson, with Linda Esther Gray as Butterfly, David Rendall as Pinkerton, Norman Bailey as Sharpless, Anne-Marie Owens as Suzuki. Oct 4, 10, 13, 16, 20, 23, 26.

*The Barber of Seville*, conductor W. Davies, with Alan Opie as Figaro, Della Jones as Rosina, John Brecknock as Almaviva, John Gibbs as Bartolo, Richard Van Allan as Basilio. Oct 5, 12.

*Manon*, conductor Lewis, with Frances Ginzer as Manon, Anthony Rolfe Johnson as des Grieux, Alan Opie as Lescaut. Oct 6, 11, 17, 19, 25, 30.



Josephine Barstow: ENO's *Arabella*.

*Arabella*, conductor Elder, with Josephine Barstow as Arabella, Neil Howlett as Mandryka, Nan Christie as Zdenka, Dennis Wicks as Count Waldner, Anne Collins as Adelaide. Oct 18, 24, 27, 31.

#### ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911). *Tannhäuser*, conductor C. Davis, with Klaus König/Spas Wenkoff as Tannhäuser, Gwyneth Jones as Elizabeth, Thomas Allen as Wolfram, Eva Randová as Venus. Oct 1, 4, 8, 13, 17, 20.

*Don Pasquale*, conductor Masini, with Rolando Panerai as Pasquale, Alejandro Ramirez as Ernesto, Russell Smythe as Malatesta, Marie McLaughlin as Norina. Oct 2, 6, 9, 11, 15.

*Carmen*, conductor Delacôte, with Teresa Berganza as Carmen, José Carreras as Don José, Valerie Masterson as Micaëla, Giorgio Zancanaro as Escamillo. Oct 19, 22, 26, 30.

#### Out of town

##### GLYNDEBOURNE TOURING OPERA

*Le nozze di Figaro*, *Così fan tutte*, Double bill. Glyndebourne, Lewes, E Sussex (0273 812411). Oct 9-13.

Apollo Theatre, Oxford (0865 244544). Oct 16-20. Gaumont Theatre, Southampton (0703 29771). Oct 23-27.

Theatre Royal, Plymouth (0752 669595). Oct 30-Nov 3.

#### KENT OPERA

*The Seraglio*, *The Marriage of Figaro*, *King Priam*. Dergate, Northampton (0604 24811, cc). Oct 9-13.

Towngate Theatre, Poole (0202 685222, cc 0202 674234). Oct 16-20.

Theatre Royal, Bath (0225 65065, cc). Oct 23-27.

#### OPERA NORTH

*Cav & Pag*, *Nabucco*, *Johnny Strikes Up*. Grand Theatre, Leeds (0532 459351, cc). Sept 26-Oct 13.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). Oct 16-20.

Theatre Royal, Nottingham (0602 472328, cc). Oct 23-27.

#### WELSH NATIONAL OPERA

*Ernani*, *The Merry Widow*, *La Bohème*, *The Greek Passion*.

Hippodrome, Bristol (0272 299444, cc 0272 213362). Oct 2-6.

Grand Theatre, Swansea (0792 55141). Oct 9-13.

#### Reviews

Buxton's thematic programming, inspired this year by the Greek Revival, brought together operas by Cherubini & Cavalli based on the story of Jason & the Argonauts. Cherubini's *Medée*, a landmark in operatic development & once a vehicle for Callas, though not in its original form, was performed at Buxton in the authentic French version which includes the hurdle of spoken dialogue. Rosalind Plowright delivered the vocal pyrotechnics of the title role with flamboyant style & was the only member of the cast in control of the sonorous alexandrines of the dialogue, but the producer, Malcolm Fraser, was mistaken to let her indulge in extravagant histrionics with a dagger in the incantation. He was also rash to risk the distraction of a sheep & two hunting dogs. A work so closely allied to the classical French theatre—the libretto is based on Corneille—needed a classical staging, though there was much pleasure to be derived from Cherubini's music & from his magnificent choruses.

Cavalli's *Giasone*, wisely performed in English, is a much less substantial work that happily unites both Jason & Medea with other spouses, largely through the machinations of a bunch of wily servants, headed by Francis Egerton & Nuala Willis. Ronald Eyre's amusing, tongue-in-cheek production in Robin Don's simple, adaptable set was endowed with a seductive, personable Medea in Eirian James. Anthony Hose directed his own realization of the music.

Glyndebourne wound up with a superlative revival of the magical Hall/Bury production of *A Midsummer Night's Dream*, with an exquisite new Tytania from Elizabeth Gale & an impish nine-year-old Puck from Jamie Gates. A perfect end to a memorable jubilee season.

## BALLET

### URSULA ROBERTSHAW

A FAREWELL PERFORMANCE by David Wall, dancing Crown Prince Rudolf for the last time on October 24, will leave, I suspect, not a dry eye in the Royal Opera House. One of Royal Ballet's deservedly most popular dancers, he created the role for MacMillan in 1978 and it tested his range, both technically and dramatically, as perhaps no other work has done. He rose to the challenge magnificently, setting a standard which many believe has not been bettered. Wall leaves to take up his appointment as Associate Director of the Royal Academy of Dancing.

□ The Royal Ballet season opens on October 18 with a royal gala to celebrate Sir Frederick Ashton's 80th birthday. It consists solely of his works: *Birthday Offering*, dating from 1956, *Monotones II* (1966), the final scene of *Daphnis and Chloe* (1951) and divertissements yet to be announced. Sibley and Dowell will dance in *Daphnis and Chloe* and doubtless the stage will be knee-deep in flowers at the end of an affectionate evening.

□ Meanwhile, in several other parts of the forest, Dance Umbrella shelters more than 20 international and British contemporary dance companies and soloists between October 3 and November 18. Sadler's Wells Theatre, Riverside Studio and The Place will all play host, and there will be performances in Bristol, Manchester, Leicester, Peterborough and Crewe. Among works to be presented is Yoshiko Chuma's *5 Car Pile-Up*, which employs nine dancers, a crowd of 100 people, 15 toothbrushes, 20 telephone books, 10 bicycles, 11 pillows and a giant balloon. More conventional companies appear also. Further details from 748 9440/9183.

#### BILL T. JONES, ARNIE ZANE & COMPANY

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

American company with a new work, *Freedom of Information*, with rock music by David Cunningham. Oct 11-13. Part of Dance Umbrella.

#### IAR LUBOVITCH DANCE COMPANY

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

From New York, with two programmes. Oct 16-20. Part of Dance Umbrella.

#### ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 240 1911).

Royal Gala, see introduction. Oct 18.

Same programme, Oct 27.

*Quadruple bill: Birthday Offering, A Wedding Bouquet, Monotones II*, last scene *Daphnis & Chloe*. Oct 23, 31.



David Wall and Lesley Collier in *Mayerling*: his farewell performance. See introduction.

*Mayerling*, MacMillan's vision of the corrupt court of the Austro-Hungarian Emperor Franz Joseph & the events which led to the shooting of Crown Prince Rudolf & his lover Mary Vetsera in 1889. See introduction. Oct 24, 25, 29.

#### SADLER'S WELLS ROYAL BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

*La Fille Mal Gardée; Common Ground/new Prokofsky pas de deux/Las Hermanas/Petrushka; Les Rendezvous/The Dream/Façade*. Oct 1-6.

#### Out of town

##### BALLET RAMBERT

*Wildlife/Intimate Pages/Entre dos Aguas; new Bruce ballet/Voices & Light Footsteps/Colour moves*.

Marlowe Theatre, Canterbury (0227 67246). Oct 2-6. Part of Canterbury Festival.

Apollo, Oxford (0865 244544/5). Oct 9-13.

Theatre Royal, Nottingham (0602 472328). Oct 16-20.

Theatre Royal, Norwich (0603 28205/6/7). Oct 23-27.

##### LONDON CITY BALLET

*Carmen*—full-length version; a triple bill. New Theatre, Cardiff (0222 32446). Oct 8-13.

Towngate, Poole (02031 85222). Oct 22-27.

##### LONDON CONTEMPORARY DANCE THEATRE

Two programmes.

Grand, Swansea (0792 55141). Oct 2-6.

Theatr Clwyd, Mold (0352 55114). Oct 9-13.

Hippodrome, Bristol (0272 299444). Oct 24-27.

##### ALEXANDER ROY LONDON BALLET

*Beauty & the Beast*.

Hexagon, Reading (0734 591591). Oct 2-4.

Brewhouse, Taunton (0823 74608). Oct 11-13.

##### SCOTTISH BALLET

*Cinderella*—Darrell's version.

King's Theatre, Edinburgh (031-229 1201). Oct 2-6.

Theatre Royal, Bath (0225 65065). Oct 9-13.

New Theatre, Hull (0482 20463). Oct 16-20.

His Majesty's, Aberdeen (0224 638080). Oct 30-Nov 3.

##### SECOND STRIDE

Programme of new work.

Gardner Centre, Brighton (0273 685447). Oct 10, 12, 13.

Arts Centre, University of Warwick (0203 417417). Oct 23-27.

Arncliffe, Bristol (0272 299194). Oct 30, 31.

#### Television

##### BARYSHNIKOV BY THARP

*Push Comes to Shove, Glazunov Variations, Sinfonia Suite*.

Baryshnikov & American Ballet Theatre perform three works choreographed by Twyla Tharp specially for him. Channel 4, Oct 31, 9pm.

##### DANCER

Four programmes featuring Peter Schaufuss, new director of London Festival Ballet, looking at the male dancer as athlete, as partner, as material for the choreographer and as soloist. BBC2, Oct 21, 28, Nov 3, 10, 9pm.

## SPORT

## FRANK KEATING

THE ENGLAND soccer team embark at Wembley on October 17 on their crucial campaign to qualify for the 1986 World Cup; but those interested in the health of football as a whole will be eager to see the figures for the first six weeks: attendances and the receipts for the 92 English League soccer clubs, published this month. If the decline in admissions for a majority of them continues to be halted there will be genuine grounds for optimism. It had seemed last season that England's bigtime professional soccer was groggy; indeed two famous clubs, Charlton Athletic and Derby County, came to the brink of closure. Then, in the spring, the full attendance figures for the winter were announced, and to amazed whoops of glee they showed that the calamitous fall in attendances—of nearly six million between 1980 and 1983—had been arrested. That news was considered almost sensational in a season that followed much breast-beating about allowing live TV coverage for the first time.

## HIGHLIGHTS

## ATHLETICS

Oct 7. Women's National 10-mile Championship, Copthall Stadium, NW4.

## BADMINTON

Oct 11-13. British Airways Masters', Mountbatten Centre, Portsmouth, Hants.

## CANOEING

Oct 21,22. British Open & Youth Slalom Championships, Llangollen, Clwyd.

Oct 27,28. Foster's Draught International Slalom & Wild Water Races, Llangollen.

□ Successive weekends of gurgling froth. Though the slalom's weaving through a set course is the most exciting & spectacular of canoe sports, for both paddler & spectator the aptly named wild water events can also be highly dramatic. There may be no "gates" or obstacles, but there are steep drops & thunderous, boiling rapids.

## QUESTRIANISM

Oct 1-6. Horse of the Year Show, Wembley Arena, Middx.

Oct 13-14. Chatsworth Horse Trials, Chatsworth Park, Chatsworth, Bakewell, Derbys.

## FOOTBALL

Oct 17. England v Finland, Wembley Stadium.

## London home matches:

Arsenal v Everton, Oct 6; v Sunderland, Oct 20.

Brentford v Doncaster Rovers, Oct 2; v Bradford City, Oct 6; v Gillingham, Oct 20; v York City, Oct 27.

Charlton Athletic v Fulham, Oct 13; v Shrewsbury Town, Oct 20.

Chelsea v Watford, Oct 13; v Ipswich Town, Oct 27.

Crystal Palace v Barnsley, Oct 7; v Fulham, Oct 27.

Fulham v Huddersfield Town, Oct 6; v Cardiff City, Oct 20.

Millwall v Derby County, Oct 2; v Brentford, Oct 13; v Lincoln City, Oct 23; v Bristol City, Oct 27.

Queen's Park Rangers v Luton Town, Oct 6; v Coventry City, Oct 20.

Tottenham Hotspur v Liverpool, Oct 12; v Stoke City, Oct 27.

Watford v Coventry City, Oct 6; v Newcastle United, Oct 27.

West Ham United v Leicester City, Oct 6; v Arsenal, Oct 27.

Wimbledon v Brighton & Hove Albion, Oct 2; v Carlisle United, Oct 6; v Portsmouth, Oct 20.

## GOLF

Oct 3-6. Hitachi Ladies British Open, Woburn Golf & Country Club, Bow Brickhill, Bucks.

## GYMNASTICS

Oct 13. Modern Rhythmic International, Wembley Conference Centre.

Oct 31-Nov 4. Daily Mirror USSR Display Team, Wembley Arena.

## HOCKEY

Oct 19-21. Russia v Netherlands v England v Ireland, Willesden Stadium, Donnington Road, NW10.

## HORSE RACING

Oct 3. William Hill Cheveley Park Stakes, Newmarket.

Oct 4. William Hill Middle Park Stakes, Newmarket.

Oct 6. The Sun Chariot Stakes, William Hill Cambridgeshire Handicap, Newmarket.

Oct 7. Prix de l'Arc de Triomphe, Longchamp, Paris, France.

Oct 13. Irish St Leger, The Curragh, Ireland.

Oct 19. William Hill Dewhurst Stakes, Newmarket.

Oct 20. Dubai Champion Stakes, Tote Cesarewitch, Newmarket.

## POWER BOAT RACING

Oct 15-19. Windermere Power Boat Record Week, Windermere, Cumbria.

## SNOOKER

Oct 17-Nov 4. Benson & Hedges World Amateur Championship, Malahide, Dublin, Ireland.

Oct 20-28. Rothman's Grand Prix (finals), The Hexagon, Reading.

## SQUASH

Oct 26-30. ICI Perspex World Masters', Spectrum Arena, Warrington, Lancs.

## SWIMMING

Oct 19-21. National Masters', Weymouth, Dorset.  
Oct 20,21. Godwin Diving International, Crystal Palace, SE19.



Diving international: October 20 and 21.

□ Dives get higher as swimming trunks get smaller. The ratio has perhaps always been exact. These were the competitors' orders at the British Diving Championships 60 years ago this month: "Cloth drawers at least 6cm wide at the sides must be worn under the costume, which itself must cover the whole of the trunk with armholes no lower than 7½cm from the armpit. The legs of the costume must reach at least halfway down the thigh."

## TENNIS

Oct 21-28. Pretty Polly Classic (Ladies' International), Brighton Centre, E Sussex.

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**50 YEARS**

## BRIEFING

### MUSEUMS KENNETH HUDSON

TWO NEW EXHIBITIONS at the Imperial War Museum this month are both concerned with naval history. The Freedom of the Seas shows, through the eyes of official Admiralty artists, the efforts to keep the approaches to Britain open during the First World War. Eileen Hogan presents paintings and drawings commissioned by the Artistic Records Committee depicting the work of the WRNS at the Royal Naval Hospital, Haslar, and HMS *Osprey*, Portland.

□ From October 19 the Geffrye Museum is host to a full range of Art Nouveau items from the great Anderson Collection, whose home is the Sainsbury Centre at the University of East Anglia. It includes pieces by leading European adherents to the movement as well as the commercial products once found in many middle-class homes.

□ The Natural History Museum takes the wraps off its international Wildlife Photographer of the Year exhibition on October 25, when the winning entries go on display.

## MUSEUM GUIDE

### BARBICAN ART GALLERY

Barbican, EC2 (638 4141). Tues-Sat 10am-7pm. Sun noon-6pm. **Getting London in Perspective.** Architectural perspectives, 1702-1984, celebrating the RIBA's 150th anniversary. Watercolours, oil paintings, line drawings & computer pictures. Until Oct 28. £1, OAPs, students, unemployed & children 50p.

### BOILERHOUSE

V & A, Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. **Robots.** Their history, where they are used & what they are capable of doing. Noteworthy catalogue. Until Oct 25.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **The Print in Germany 1880-1933.** Works by Kollwitz, Schwitters, Gross & members of the Bauhaus. **Japanese Prints & Drawings from 17th to 19th century.** Includes a set of townscape prints by Hokusai. Both until Jan 6.

### British Library exhibition:

**Raleigh & Roanoke.** Chronicles the first English colony in America 1584-90. Until Dec 31.

### GEFFRYE MUSEUM

Kingsland Rd, E2 (739 9893). Tues-Sat 10am-5pm, Sun 2-5pm. **Art Nouveau from the Anderson Collection.** See introduction. Oct 19-Dec 30.



Eileen Hogan's portrait of WRN air mechanic Jan Lyons: IWM from October 17.

### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. **Resistance: European Resistance to Nazi Germany, 1939-45.** Underground literature, escape lines, sabotage, assassination (closes at 5.30pm). Until Apr 21. £1.50, OAPs, students & children 80p. **Paintings & Drawings of the WRNS by Eileen Hogan.** Oct 17-Nov 25. **The Freedom of the Seas.** Oct 5-Jan 6. See introduction.

### KODAK GALLERY

190 High Holborn, WC1 (405 7841). Mon-Fri 9am-4.45pm. **The Mary Rose.** About 60 photographs documenting the raising of the Tudor warship & the artifacts recovered. Until Oct 18.

### LONDON TRANSPORT MUSEUM

Wellington Street, Covent Gdn, WC2 (379 6344).

Daily 10am-6pm. **Cable Tramway Centenary.** Commemorates the first cable tramway in Europe, Archway to Highgate Hill (1884-1909). Until Nov 28. £2, OAPs & children £1, family ticket £4.80. **The Chingford & District Model Engineering Club's** working steam railway gives rides to visitors. Oct 27, 28.

### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Wildlife Photographer of the Year exhibition.** The winning pictures chosen from 12,600 entries. Sponsored by Prudential Assurance. Oct 25-Jan 4.

### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **The Art of the Master-Turner.** The work of the late Fred Howe, & demonstrations of ornamental turning organized by the Worshipful Company of Turners. Oct 24-Dec 4.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **The Discovery of the Lake District.** Photographs, paintings & books showing how people have enjoyed the Lake District since the 18th century. Until Jan 13.

Not to be missed is the spectacular Italian Cast Court, where the attractions include the enormous cast of Michelangelo's David, given to Queen Victoria by the Grand Duke of Tuscany, & his recently rediscovered fig-leaf, always hung on the statue during visits by royal ladies.

### Out of town

**BRISTOL CITY MUSEUM & ART GALLERY** Queen's Road, Bristol (0272 299771). Mon-Sat 10am-5pm. **Bridget Riley.** The impact of ancient Egyptian art & Seurat's theory of colour on this leading contemporary artist. Sept 29-Nov 3. **Wildlife of an African Nature Park,** a photographic account. Oct 1-31.

### IRONBRIDGE GORGE MUSEUM

Telford, Salop (095245 3522). Daily 10am-6pm. **Thomas Telford.** Commemorates the 150th anniversary of his death. Until Oct 15. On Oct 28 there is the annual **Blist's Hill by Gaslight** evening. This Victorian town area—now part of the Museum—still uses gaslighting. From 7pm to 10pm visitors can stroll around, eat baked potatoes & listen to buskers. £1, OAPs, students & children 50p.

### NATIONAL MUSEUM OF PHOTOGRAPHY, FILM & TELEVISION

Princes View, Bradford, W. Yorks (0274 727488). Tues-Sat noon-8pm, Sun 2.30-6pm. **The Other Eden.** The way photographers have portrayed the English countryside, 1840-1984. Oct 9-Nov 25. **Snap, Razzle & Pop.** Pop & rock stars of the 50s & 60s. Oct 2-Nov 4. **David Bailey: Black & White Memories.** Celebrated fashion photographer of the 1960s. Until Oct 28.

### QUARRY BANK MILL

Styal, Cheshire (0625 527468). Tues-Sun 11am-4pm. **Textile Festival** from Oct 2 to Nov 4, to celebrate the opening of the Mill 200 years ago. Lectures, practical workshops, exhibitions, demonstrations & a Textile Fun Day on Oct 7 with record-breaking events, woven food & large-scale conceptual textiles. £1.80, children £1.20, family ticket £4. Also on Oct 7, a quality textile craft fair. 35p, children 15p.

# LONDON MISCELLANY

## MIRANDA MADGE



### EVENTS

Until Oct 7. **National Book League British Book Design & Production Exhibition.** 80 titles published during 1983 chosen for their good looks by a team of judges headed by David Gentleman. From expensive limited editions to well designed paperbacks. Waterstone's Booksellers, 193 Kensington High St, W8. Mon-Fri 9.30am-10.30pm, Sat 9.30am-7pm, Sun noon-7pm.

Oct 3-8. **Park Lane Hotel Antiques Fair.** Dealers exhibit furniture, porcelain, clocks, jewelry & other antiques. Also, a loan exhibition from the Royal School of Needlework of items with a Royal connexion including a work sample showing the types of gold thread used for the Queen's coronation robe. Park Lane Hotel, Piccadilly, W1. Oct 3, 2-9pm; Oct 4-7, 11am-7pm; Oct 8, 11am-6pm. £3 including catalogue.

Oct 7, 14, 7.30pm. **Poetry at Kenwood:** Oct 7, A tribute to John Betjeman paid by Judi Dench, Barbara Leigh-Hunt & Richard Pasco; Oct 14, **Voices from Armageddon**, poetry & prose from the two World Wars read by Richard Denning & John Westbrook. Kenwood House, Hampstead Lane, NW3. Tickets £3, £2.50, £2 or £1 from the GLC Department of Recreation & the Arts, Room 3, South Block, County Hall, SE1 (633 1707).

Oct 7, 14, 21, 28, 3pm. **John Huntley's Movie Memories**, a season of film anthologies on various themes: Oct 7, **The golden age of steam**—footage of steam trains including the Flying Scotsman; Oct 14, **Marathon aeroplane spectacular**—four feature films: *The Dam Busters*, *Sound Barrier*, *It's in the Air* & *Aces High*; Oct 21, **The golden age of music hall**; Oct 28, **The Edwardians**—includes footage of the Coronation of Edward VII, early motor racing events, the Delhi Durbar, the sinking of the *Titanic*. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). £2.50, OAPs & children £2; marathon on Oct 14, £4, OAPs & children £3.50 or £2 & £2.50 for either half of the programme.

Oct 9-13. **Goldsmiths' Fair.** About 100 professional jewellers selling work at prices ranging from £10 to £2,000. See p79. An opportunity, also, to see the majestic interior of this Livery Hall. Goldsmiths' Hall, Foster Lane, EC2. Oct 9, 11, 13, 10.30am-5pm; Oct 10, 12, 10.30am-7.30pm. Oct 11, 12, 6pm. **Eugenia Rawls: Tallulah, A Memory.** Anecdotes about actress Tallulah Bankhead; Lyttelton, National Theatre, South Bank, SE1 (928 2252). £1.80.

Oct 13, 27, Nov 17, Dec 1, 11am-4.30pm. **African cookery seminars.** An opportunity to learn about & taste a variety of African food. Each session covers different regions: Oct 13, **Tanzania & Uganda**; Oct 27, **Ghana & Nigeria**; Nov 17, **Zimbabwe & Zambia**; Dec 1, **Mauritius & Seychelles**. Commonwealth Institute, Kensington High St, W8 (836 0564). £12.50 per session includes lunch & recipe notes; £45 for the series.

Oct 14, 7.30pm. **Seamus Heaney & Craig Raine** read their own poetry to celebrate Faber's publication of *Station Island* by Heaney & *Rich* by Raine. Barbican. £2.50 & £2.

Oct 15-Nov 24, 10am-11pm. **Orwell: A Challenge to Our Times?** British Council touring exhibition with a text by Bernard Crick. National Theatre, South Bank, SE1.

Oct 17-23. **Crafts Fair Chelsea 1984.** See introduction. Chelsea Old Town Hall, King's Rd, SW3. Oct 17, 11am-5pm, thereafter 11am-9pm. £1.50, OAPs & children 70p, season ticket £4.50.

Oct 18-23. **Exhibition of ballet & theatre material** prior to its sale in New York. Included are drawings by Nijinsky, Bakst's designs for a negro

**THE CRAFTS FAIR CHELSEA** is an annual boost for British craftsmen. Many of the most skilled and imaginative exhibit and sell at the Old Town Hall in King's Road from October 17 to 23. Go early for a jacket knitted in resonant pinks, golds and mauves from the Dorset-based Natural Dye Company, or a piece of glass blown by Peter Layton or a shawl woven by Geraldine St Aubyn Hubbard in pale silks or cashmere. There are special displays of quilts, American jewelry and work from 12 South Pacific islands. Many stands change hands after October 19 so it is worth making two visits.

□ **The Pearly Kings and Queens, Princes and Princesses** rally at St Martin-in-the-Fields, Trafalgar Square, on October 7 at 3pm for their harvest festival. Henry Croft, an orphan raised in a Dr Barnardo's home, founded this Cockney royalty in 1875 creating himself first king of Somers-town, a district near Euston, and recruiting costermongers—fruit- and vegetable-sellers—to reign over other boroughs. Their purpose was always to raise money to support the poor. As always the Pearlys will be fantastically arrayed in suits spangled with pearl buttons sewn on in the shapes of horse-shoes, bells, hearts and flowers, the Queens topping their outfits with hats sporting ostrich plumes.

dancer & Sheherazade, 10 designs by William Nicholson for the first production of *Peter Pan* in 1904, portraits of Nijinsky & Stravinsky by Cocteau, & a design by Balthus for *Così fan tutte*. Sotheby's, 34/35 New Bond St, W1 (493 8080). Mon-Fri 9.30am-4.30pm.

Oct 26, 27. **Performing Arts Book Fair.** 20 specialist dealers sell books, prints, postcards, playbills, programmes & other ephemera relating to ballet, cinema, theatre, music, opera & television. Olivier Stalls Foyer, National Theatre. Oct 26, 2-9pm, Oct 27, 10am-8pm.

Oct 31, 11am-4pm. **Sunshine Fair.** Opened by Anthony Andrews; stalls sell gifts & produce in aid of RNIB. Chelsea Old Town Hall, King's Rd, SW3.

### FOR CHILDREN

Oct 7, 14, 20, 21, 27, 28, 4pm. **Changes! Changes!** NFT season for children of films made from books: Oct 7, **Fra Diavolo**, Laurel & Hardy's version of an 1830 comic opera; Oct 14, **Tom Sawyer**, 1973 musical; Oct 20, 21, **Jane Eyre**, Orson Welles as Rochester & Joan Fontaine as Jane; Oct 27, 28, **Fahrenheit 451**, from Ray Bradbury's dark fantasy about a time when all books are ordered to be burnt, directed by Truffaut. National Film Theatre, South Bank, SE1 (928 3232). £2.40, children £1.20, non-BFI members welcome if accompanied by a child.

Oct 23-27. **The Papertown Paperchase.** Saga of a salamander in the Land of Fire who fails his fire-breathing test & is challenged to prove himself by burning down Papertown. One of David Wood's vigorous entertainments for five- to 11-year-olds. Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916). Oct 23-25, 10.30am & 2pm; Oct 26, 10.30am; Oct 27, 2pm & 5pm. £2.50-£5.

Oct 27, Nov 3, 10, 17, 3pm. **Readings from the fairy tales of Hans Christian Andersen** by Karin Fernald. National Gallery, Trafalgar Sq, WC2.

### LECTURES

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Oct 5, 12, 19, 26, 1.15pm. **Treasure Islands:** Oct 5, **Silver treasures from Roman Britain**, Catherine Jones; Oct 12, **Hadrian's Wall & the Roman army**,

Ralph Jackson; Oct 19, **Grimes Graves & the importance of flint**, Ian Longworth; Oct 26, **The Sutton Hoo Ship Burial**, Angela Evans.

Oct 10, 17, 24, 31, 1.15pm. **The Print in Germany 1880-1933:** Oct 10, **The era of German expressionism**, Frank Whitford; Oct 17, **Expressionism & the city**, Jill Lloyd; Oct 24, **Secession—painters & politics**, Irit Rogoff; Oct 31, **Max Beckmann**, Timothy Hyman.

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Oct 3, 10, 17, 24, 1pm. **Lectures in connexion with the exhibition of Danish painting** (see pp70 & 113): Oct 3, **The origins of Danish design**, Christine Stevens; Oct 10, **Copenhagen & Rome in the age of Thorvaldsen**, John Boulton-Smith; Oct 17, **Golden Age Copenhagen & the landscape of the north**, John Boulton-Smith; Oct 24, **Danish music—Carl Nielsen & before**, Robert Layton.

**Films at 1pm:** Oct 8, **Carl Nielsen**; Oct 15, **Thorvaldsen**; followed by, **Once Upon a Time & Today**—a tour of the Danish palaces with the Queen of Denmark.

Oct 22, 1pm. **Chamber music** recital of work by Danish Romantic composers.

#### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

Oct 13, 3pm. **Reynolds & the Grand Manner**, John Cooper.

Oct 18, 1.10pm. **Royal portraiture 1901-84**, Malcolm Rogers.

Oct 20, 3pm. **20th-century portrait photography**, Lydia Bauman.

Oct 23, 1.10pm. **19th-century painters**, Deborah Frome.

#### NATIONAL SOUND ARCHIVE

29 Exhibition Rd, SW7 (589 6603).

Oct 16, 7.30pm. **Performing the music of Guillaume de Machaut**, Christopher Page. Recordings from the Archive of performances from 1915 to 1984 show how different groups have decided this medieval music should sound.

Oct 30, 7.30pm. **Egon Petri**, James Methuen-Campbell. A chance to hear some unreleased recorded material relating to this Dutch pianist (1881-1962).

Free tickets from the NSA with sac.

#### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052).

Oct 4, 11, 18, 25, 1pm. **17th-century Dutch genre**

**painting:** Oct 4, **Perspective in Dutch 17th-century genre painting**, Colin Wiggins; Oct 11, **Jan Steen**, Ivan Gaskell; Oct 18, **Vermeer**, Christopher Wright; Oct 25, **The Dutch interior: furnishing & decoration in the 17th century**, Peter Thornton.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Oct 2, 9, 16, 23, 30, 1.15pm. **The Foreignness of English Art:** Oct 2, **How English is English art?**, Ronald Parkinson; Oct 9, **The transatlantic crossing—USA & England after 1945**, Ronald Parkinson; Oct 16, **Faith, Hope & Clarity—English medieval art**, Rosemary Lambert; Oct 23, **The British Raj back in England—Indian influences in the 19th century**, Rachel Barnes; Oct 30, **The Bauhaus in England—German & Continental influence on the arts of the 1930s**, Geoffrey Opie.

Oct 7, 14, 21, 28, 3.30pm. **Designers of Dress:** Oct 7, **Worth—an Englishman in Paris**, Frances Musker; Oct 14, **The art of Charles James—from the 1920s to the 1950s couturier to some of the world's richest & most beautiful women**, John Compton; Oct 21, **Paul Poiret—entrepreneur of fashion**, Geoffrey Squire; Oct 28, **From Gordon Craig to Cecil Beaton—theatre design**.

### SALEROOMS

#### BONHAMS

Montpelier St, SW7 (584 9161).

Oct 4, 2pm. **English & Continental furniture**, including a George II burr walnut bureau cabinet estimated at £5,000-£7,000.

Oct 12, 11am. **Bygones & Masonic items.**

Oct 23, 11am. **Silver & plate.**

Oct 25, 6.30pm. **The art of architecture.**

#### CHRISTIE'S

8 King St, SW1 (839 9060).

Oct 1, 11am. **The Phelps Collection of Worcester porcelain.**

Oct 9, 11am. **Ancient coins**, a collection of 300 coins, mostly Roman, Ptolemaic or staters from the reigns of the Kings of the Bosphorus, expected to realize £1.5 million.

Oct 23, 11am. **English watercolours.**

#### CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Oct 11, 2pm. **Mechanical music.**

Oct 16, 2pm. **Costume & textiles.**

Oct 19, 2pm. **Art Nouveau & Art Deco.**

Oct 26, 2pm. **Antiquities & souvenirs from the Grand Tour.**

#### PHILLIPS

7 Blenheim St, W1 (629 6602).

Oct 1, 2pm. **Decorative prints** including an 1840 print of the ballet dancers Fanny Cerrito & Antonio Guerra & a group of panoramas in their original rollers.

Oct 9, 11am. **English & Continental furniture**, carpets & works of art including a suite of George II furniture.

Oct 25, 11am. **Art Nouveau, decorative arts & studio ceramics.**

#### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Oct 2, 10.30am & 2.30pm. **British & Irish ceramics & English enamels.**

Oct 3, 10.30am & 2.30pm. **Toys, dolls, automata & mechanical musical instruments**, including a James II wooden doll in its original wallpaper-backed case c1685 estimated at £5,000-£8,000.

Oct 9, 10.30am. **Continental pottery & porcelain**, including a Meissen tea & coffee service c1780, decorated with portraits of members of the royal families of Europe estimated at £12,000-£16,000.

Oct 24, 6.30pm. **The Martin S. Newstead Collection of netsuke.**

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## ART

## EDWARD LUCIE-SMITH

THE MAJOR SHOW of the month is the Stubbs retrospective which opens at the Tate Gallery on October 18. It has taken time for Stubbs to be acknowledged as one of the greatest of English artists. He combines detached scientific observation with tender sympathy, and had a particularly intuitive understanding of the relationships between animals and humans. He is also a strange combination of the neo-classical and the romantic. The exhibition explores his achievement in depth: it includes his paintings in enamel on Wedgwood porcelain plaques as well as those done using more conventional techniques, and it also gives space to his considerable achievements as a printmaker.

□ The Contemporary Art Society has organized a new kind of popular art market, in the hope of finding new collectors for today's art. Original paintings, prints and sculpture selected by the Society and priced between £50 and £500 will be on view from October 24 to 27 at the Five Dials Gallery in Covent Garden. Purchasers can take work away immediately, and artists have been asked to donate 20 per cent of the sale price to the CAS's own museum purchasing fund.

□ An outstanding one-man show opens on October 2 at the Piccadilly Gallery. Michael Murfin is a young painter whose inspiration is his immediate environment. He lives in the sleepy market town of St Neots, Cambridgeshire, and paints people working in fields and gardens, dilapidated farm buildings and the excitements of the local regatta. His paintings look perfectly straightforward at first glance. A closer inspection reveals powerful classical design, and sometimes, too, a haunting alienated poetry.

## GALLERY GUIDE

## ALPINE GALLERY

74 South Audley St, W1 (inquiries to 602 1782). Mon-Fri 10am-6pm, Tues until 9pm, Sat 10am-1pm. **English Watercolours.** Includes paintings by Cox, de Wint, Varley, Goodwin & Augustus John. Prices from £45 to £4,500. Oct 1-6.

## BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521). Tues-Sat 10am-5pm, Sun 2-6pm. **Royal Society of Painters in Watercolours Autumn Exhibition.** Oct 5-30.

## CARTOON GALLERY

83 Lamb's Conduit St, WC1 (242 5335). Mon-Fri 10.30am-5.30pm, Sat 11am-1pm. **Marc Time.** Cartoons from *The Guardian*, *Time Out* & *Private Eye* drawn by Marc. To coincide with a new book published by Hodder & Stoughton. Oct 3-17.

## ESKENAZI

Foxglove House, 166 Piccadilly, W1 (493 5464). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Japanese Netsuke, Ojime, Inro & Lacquerware.** Oct 22-Nov 2.

## FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Sir John Lavery RA 1856-1941.** About 120 paintings spanning Lavery's career—from early scenes of tennis parties to portraits of Hollywood personalities done in his last years. Until Oct 12.

## FINE ART TRADE GUILD

192 Ebury St, SW1 (730 3220). Mon-Fri 10am-4.30pm. **Michael Warr.** Landscapes & details of rural life. Oct 24-Nov 7.

## FIVE DIALS GALLERY

13 Shelton St, WC2 (inquiries to 821 5323). Wed-Fri 11am-9pm, Sat 10am-10pm. **Contemporary Art Society Market.** See introduction. Oct 24-27.

## NICHOLAS HARRIS

16 Conduit St, W1 (499 5991). Mon-Sat 11am-5pm. **19th- & 20th-Century Decorative & Novelty Silver.** Focuses attention on the design talents of craftsmen including Alexander Fisher, Omar Ramsden, C. R. Ashbee, Gilbert Marks & Nelson Dawson. Oct 23-Nov 2.

## JAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-5pm, Thurs-Sat 10am-6pm, Sun noon-6pm. **Henri Matisse: Sculpture & Drawings.** Major show of 68 bronzes & 159 drawings. Oct 4-Jan 6. **Josef Koudelka.** Photographs taken since 1962 during travels in remote regions of Eastern & Western Europe, predominantly of nomads & people living on the fringes of society. Oct 4-Dec 9. Admission to both exhibitions £2. OAPs, students, unemployed, children & everybody all day Monday & 1-8pm Tues & Wed, £1.

## FRANCIS KYLE

9 Maddox St, W1 (499 6870). Mon-Fri 10am-6pm, Sat 11am-5pm. **Hugh Barnden,** paintings & pastels of interiors & still lifes. Until Oct 13. **Jo Brocklehurst,** new drawings. Oct 23-Nov 23.

## NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Danish Painting: The Golden Age.** 80 paintings from the years 1770-1850 lent by the Statens Museum for Kunst in Copenhagen. See p 70. Until Nov 20.

## OCTOBER GALLERY

24 Old Gloucester St, WC1 (242 7367). Tues-Sat 12.30-4.30pm. Work by the Guyanese artist **Aubrey Williams**, one of the very few painters from the Caribbean to be represented in the Tate Gallery. The new paintings feature pre-Colum-

bian themes. Until Oct 13.

## OLYMPUS GALLERY

24 Princes St, W1 (491 7591). Mon-Fri 11am-6.30pm. **David Bailey,** nudes. Oct 9-Nov 9.

## PICCADILLY GALLERY

16 Cork St, W1 (629 2875). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Michael Murfin.** See introduction. Oct 2-27.

## ROYAL ACADEMY

Piccadilly, W1 (734 9052). Daily 10am-6pm. **The Age of Vermeer & De Hooch.** A superb survey of Dutch 17th-century genre painting including a group of important Vermeers. Until Nov 18. £2. OAPs, students, disabled, unemployed & everybody on Sunday until 1.45pm £1.40, children £1. **Modern Masters from the Thyssen-Bornemisza Collection.** One of the greatest private collections of Old Masters has been expanded to include large & fascinating holdings of more recent art. The show includes work by Cézanne, Van Gogh, Mondrian, Nolde, Pollock, Picasso, Manet & Balbus. Oct 12-Dec 19. £2, £1.40 & £1.

## SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-4.30pm. **Coracle Press, Matt's Gallery & Graeme Murray Gallery.** Three galleries have been asked to select & display works of their own choice, sharing the space of the gallery. Oct 5-28.

## TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **George Stubbs.** See introduction. Sponsored by the United Technologies Corporation. Oct 18-Jan 6. £2. OAPs, students, disabled, unemployed & children nine-18 years £1, children under nine free. Last admissions Wed-Mon 5.30pm, exhibition closes 5.50pm; last admissions Tues 7.30pm, exhibition closes 7.50pm, half price from 5.50pm. **Mary Martin** (1907-1969). Reliefs & drawings by the late Mary Martin, one of the few British artists to have created work of high quality which is also purely abstract, with no hidden figurative references. Sponsored by Gerald Metals. Oct 3-Nov 25. **Have You Seen Sculpture from the Body?** Work by 13 sculptors, all former students or ex-staff at St Martin's School of Art, who use steel in innovative ways. Until Oct 14.

## WADDINGTON'S

Cork St, W1 (437 8611). Mon-Fri 10am-5.30pm, Sat 10am-1pm. At no 2: **David Inshaw**, mostly figurative paintings. Oct 3-27. At no 34: **Mimmo Paladino**, new work. Oct 3-27. At no 4: **Matisse**, prints & drawings. Oct 3-Nov 10.

## CHRISTOPHER WOOD GALLERY

15 Motcomb St, SW1 (235 9141). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **A Fraternity of Artists.** A

series of 62 portraits of late-Victorian artists, including Burne-Jones, Frederic Leighton & G. F. Watts, all drawn by Walker Hodgson. Oct 10-27.

## Out of town

## SAINSBURY CENTRE

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. **Trading Shapes: Chinese & Islamic Ceramics from the British Museum.** Illustrates the interaction between Near & Far Eastern potters who borrowed shapes & glazes from each other from the 14th to 17th century. Oct 9-Dec 9.

## CRAFTS

## BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **The Face of Craft: Photographs by Philip Sayer 1973-1984.** Portraits of craftsmen shown alongside examples of their work. Oct 5-27.

## CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Textstyles.** Illustrates the work of a development project encouraging collaboration between designer-makers & the textile industry. Oct 10-Nov 4.

## CRAFTSHOP

Victoria & Albert Museum, Cromwell Rd, SW7 (589 6371). Tues-Sat 10am-5pm, Sun 2-5pm. **Mary Restieaux.** Brilliantly coloured silk ikat hangings & belts, prices from £75. Oct 6-25.

## ROYAL SOCIETY OF ARTS

8 John Adam St, WC2 (839 2366). Mon-Thurs 10am-5.30pm, Fri 10am-5pm. **Marianne Straub RDI.** Chronicles the 50 years Marianne Straub has spent designing innovative textiles for industry. Her upholstery fabrics can still be seen on some London buses. Sept 25-Oct 26.

## WILLIAM MORRIS GALLERY

Lloyd Pk, Forest Rd, E17 (527 5544). Tues-Sat 10am-1pm, 2-5pm; first Sunday of each month 10am-noon, 2-5pm. **Crafts Council Collection.** Selection of contemporary weaving, metalwork, glass, woodwork, ceramics & book-binding. Oct 30-Nov 24.

## Out of town

## KATHERINE HOUSE GALLERY

The Parade, Marlborough, Wilts (0672 54397). Wed-Sat 10am-5pm, Sun 11am-4pm. **David Howard Jones,** raku-fired ceramics; **Peter Lane,** porcelain; **Bernard Myers,** oil pastels & paintings. Oct 14-Nov 8.



*Haymakers, 1785: the largest exhibition ever devoted to the work of George Stubbs opens at the Tate Gallery (see introduction).*

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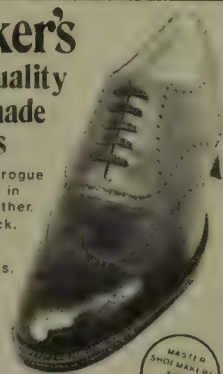
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## BRIEFING

## SHOPS

## MIRANDA MADGE

Primrose Hill rises just north of Regent's  
Park and to the west of bustling Camden  
Town. Bordering on its grassy slopes are  
some quiet streets offering a surprising con-  
centration of interesting shops.

If you are looking for a trick or treat for  
Hallowe'en go to **The Party Place**, 67/69  
Gloucester Avenue, NW1 (586 0169). Two  
tables are laden with ghoulish merchandise:  
candles in the shape of blood-stained skulls,  
curious fibre you can tease out to look like  
cobweb, indoor fireworks and sparklers,  
black and orange crackers harbouring  
spiders and other horrors, tall black witches'  
hats, capes and luminous make-up. Hallow-  
e'en cakes are made to order—£17 buys one  
decorated with a skeleton in a scarlet coffin  
or a witch astride her broomstick.

Throughout the year **The Party Place**  
offers substantial aid to harassed party  
givers. You can hire a cake tin in the shape  
of a squirrel or a swan, a horse-shoe or a  
heart, a rabbit, a horse's head or any  
numeral for just 75p for 48 hours plus £3  
deposit. You can also hire tables and chairs,  
book an entertainer or buy balloons filled  
with helium.

For going-home presents, prizes or, look-  
ing ahead, stocking fillers you can find  
masks which transform the wearer into  
Darth Vader or Miss Piggy, pencils  
stamped with Christian names in gold (99p  
for five), warbling birds to fill with water  
and blow to make an ear-splitting noise  
(39p), tin dragonfly and bee brooches (16p).  
**The Party Place** is open Tuesday to Satur-  
day 9.30am-5.30pm, closed Monday except  
during December.

A short walk northwards up Gloucester  
Avenue takes you to Regent's Park Road, a  
street full of enticing shops.

First stop is **Bibendum** at 113 (586 9761),  
open Monday to Saturday 10am-8pm,  
Sunday 11am-6pm. This is a wine business  
which operates from a former Art Deco  
garage. The minimum sale is of a dozen  
bottles but this can be made up of 12 differ-  
ent wines. French red and white house wine  
(Domaine de Castillon Vin de Pays des  
Bouches du Rhône) costs £1.92 a 75cl bottle  
or £21.98 a case; the list moves upward to  
embrace burgundy, champagne and other  
fine wines. Some of the wines are always  
open for tasting. Delivery is free in London.

**Ian Mankin** at 109 (722 0977) has filled his  
shop with rolls of natural fabrics. Here you  
will find ticking, tough linen scrim in white  
or buff, cellular cotton in seven colours  
(familiar from school days as the material  
used for Aertex shirts), striped poplin, drill,  
butcher's stripe in green or navy, huckaback  
towelings, calico, corduroy, handwoven  
cheesecloth and chef's checks, ideal for a  
tablecloth, in 52 inch widths. Mr Mankin  
likes to suggest many uses for his fabrics—  
scrim should not be relegated to the kitchen  
but makes good curtains, perhaps lined with  
a bright, plain-coloured cotton.

**Richard Dare** at 93 (722 9428) keeps a  
handsome array of kitchen equipment.  
Unusual items that caught my eye included  
a horn orange peeler (£3.20), a support for a  
*bain-marie* (£2.10), an olive stoner (£2.65).  
Turkish skewers with ornamental tops and  
a Le Creuset cast iron grill for cooking  
steaks (£13.90).

**Granny Hedgehog** (586 9266) at the far  
end of Regent's Park Road, within sight of  
Primrose Hill, has a collection of hand-knit-  
ted garments and toys. For winter there are  
full-length coats, some patterned with  
landscapes, others of Japanese inspiration  
with a bough of wisteria over front and

back, priced from about £65 to £95. For  
children there are clothes with an incorpor-  
ated motif repeated in an accompanying  
toy—for example a baby's cardigan with  
duck-shaped buttons has a finger puppet  
duckling tucked into the pocket. There will  
be a fashion show of Granny Hedgehog's  
winter woollens at Burgh House, Hamp-  
stead, on the evening of October 11. Phone  
for an invitation.

On the south side of Regent's Park Road,  
look for **Sesame** (586 3779) which sells  
health food and makes excellent pizza and  
soup at lunchtime; for **Primrose Hill Books**  
(586 2022) which has new books, and  
beautifully bound antiquarian volumes and  
first editions; and for **Paper Peddler** (722  
1902) offering smart stationery.

Finally turn down Chalcot Road to visit  
the cool premises of the **London Cheese  
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□ **Liberty**, Regent St, W1. Includes unusual  
items from the oriental department, Liberty  
scarves, photograph frames, address books  
and toys made from Tana lawn, and com-  
estibles. Price £1 from the store, by post or  
from some branches of W. H. Smith.

□ **Habitat**. Annual publication not specifi-  
cally for Christmas but crammed with  
colour photographs and details of stylish  
household goods. New this year is a tan-  
doori set made up of a clay oven, spices,  
skewers and recipe book (£28.95). Cata-  
logue costs £1 from branches of Habitat,  
newsagents or from the Mail Order Depart-  
ment, PO Box 2, Hithercroft Rd, Wall-  
ingford, Oxon.

## HOTELS

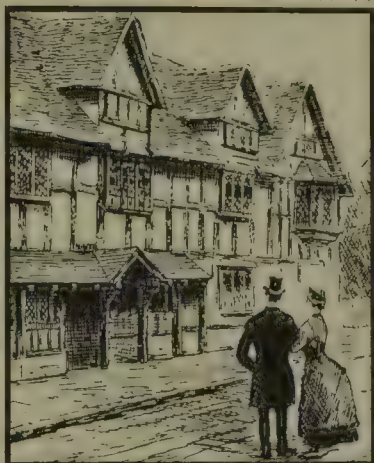
HILARY RUBINSTEIN

If you are planning to visit the Royal Shakespeare Theatre in Stratford-upon-Avon and do not want to hurry home after the show, here is a selection of hotels in the area. Some are right on the doorstep, others within a 15-mile radius. The first two, in the town itself, are more suitable for a single night, but the others would make a good base for a few days' touring. Most offer special rates for stays of two nights or more.

**Stratford House** is a popular bed and breakfast hotel run by Peter and Pamela Wade. It has nine double bedrooms, five with bath, two with shower, all with colour TV and tea-making facilities. Rooms with most character, including a delightful family room, are in the old part of the house facing the road; others, in a later extension, are more basic in their furnishing but overlook a quiet side-alley. It is relatively expensive considering the size of the rooms and the single lounge, which doubles as a breakfast room, but has the great advantage of being less than 100 yards from the theatre.

**Ashburton House** is considerably cheaper. It is a small guest house, about eight minutes' walk from the theatre, with three double and two single bedrooms but no private baths. It serves very good dinners, pre-theatre if you want, with a special menu for vegetarians. The dining room/mini-lounge is welcoming, with comfortable sofas and fresh flowers; and the bedrooms well equipped. The hotel has limited parking facilities.

**Billesley Manor Hotel**, 4 miles to the west, is a magnificent stone 16th-century mansion with 26 double rooms and two suites. It stands in 11 acres of parkland containing



A Stratford attraction: Shakespeare's birthplace, from a 19th-century engraving.

two tennis courts, a croquet lawn, lake and topiary gardens. Indoors there is a heated pool, sauna and solarium, a lounge with open fire, minstrels' gallery and dining room. There are 12 rooms in the old part of the house and 16 in a cleverly disguised modern extension. The dining room, serving some *nouvelle cuisine* food, is elegant. Service is friendly and efficient, but the atmosphere is formal—jacket and tie are obligatory for men at dinner.

Ten miles to the south-east is the unspoilt old country town of Shipston-on-Stour. **The White Bear**, in the town square, is a congenial traditional inn with fairly basic accommodation—eight double bedrooms, two single, two with bath, one with shower.

The food is homely but of an unusually high standard. This is also a good base for touring the Cotswolds. Hunting and fishing can be arranged, and the hotel welcomes dogs.

The **Evesham Hotel**, which looks like a Georgian manor house, is about five minutes' walk from the centre of Evesham, 13 miles south-west of Stratford. In fact it is one of the oldest buildings in this pleasant old town. It was built as a Tudor Manor in 1540 and has undergone various transformations since. One attraction is the 2½-acre garden, with six venerable mulberry trees and a magnificent cedar of Lebanon. There are plenty of comfortable deck-chairs, as well as putting, croquet and badminton for the more energetic. For the past nine years the hotel has been owned and managed by the enterprising and ebullient Jenkinson family. They have made a feature of their restaurant and exceptional wine and liqueur lists. Last year they added a 16-bedroom extension and now have 33 rooms, most with bathroom, all with colour TV.

**Mallory Court** is at Bishops Tachbrook, 9 miles north-east of Stratford, a luxurious country house hotel run by Jeremy Mort and his partner/chef Alan Holland. The 20s mansion stands in 10 acres of manicured grounds with landscaped garden, water garden, swimming pool, squash courts and croquet lawn. There are seven double bedrooms, one suite and one single, all superbly equipped, as are the lounge, drawing room, sun lounge and oak-panelled dining room. Food and service are excellent.

□ **Stratford House**, Sheep Street, Stratford-upon-Avon, Warwick (0789 68288).

Double room with English breakfast £43, single £32.50.

□ **Ashburton House**, 27 Evesham Place, Stratford-upon-Avon, Warwick (0789 292444). Bed and English breakfast £10.50 per person. Four-course dinner £10.50, six-course dinner £14.

□ **Billesley Manor**, Billesley, nr Alcester, Stratford-upon-Avon, Warwick (0789 763737). Double room with English breakfast £50-£53, single £37.50, suite £70. Dinner from £15.

□ **The White Bear Hotel**, High Street, Shipston-on-Stour, Warwick (0608 61558). Double room with English breakfast £21-£29.50, single £11.50-£18.75. *A la carte* dinner about £10.

□ **Evesham Hotel**, Coopers Lane, off Waterside, Evesham, Hereford and Worcs (0386 49111). Double room with English breakfast £46, single £34, family suite £70. *A la carte* dinner about £10.50.

□ **Mallory Court**, Harbury Lane, Bishops Tachbrook, Leamington Spa, Warwick (0926 30214). Double room with Continental breakfast £60-£85, single £33. *A la carte* dinner £20-£27.

The above rates include VAT and service. The price quoted for an *à la carte* meal is for one person, excluding wine.

**Hilary Rubinstein** is editor of *The Good Hotel Guide*, published by the Consumers' Association/Hodder's. The 1985 edition will be published in November, price £8.95. The *Guide* would be glad to hear from readers who have recent experience of any unusually good hotels. Reports to *The Good Hotel Guide*, Freeport, London W11 4BR.

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ALEX FINER

I NORMALLY AFFORD my dining companions complete privacy. This is not because I eat in confidence with captains of industry or crooks, nor even because I fear a jealous husband's wrath—or my wife's. I simply try to keep the spotlight on the restaurant's personality.

One fellow critic, with a longer, weekly column, keeps readers up to date with her husband's and her sister's food foibles. A rival magazine illustrates its column with the restaurant writer's companion of the month. And the point is of course valid: the person you eat with can, at the very least, affect your enjoyment of a meal. I first learnt this truth in an Italian restaurant where the presence of my attractive companion drove the waiter to such distraction that he began ardently wooing her at the table, overlooking no chance to embarrass me (by, for instance, deliberately bringing me the wrong main course), and concluding by presenting me with an incorrect bill, the lady with a rose, and trying to get her phone number while he helped her on with her coat.

When my colleague Derek Jewell introduced me to **Caravan Serai**, an Afghan restaurant he favours off Marylebone High Street, the waiters responded positively, but without undue familiarity. We were shown to a table for four, two place settings cleared, the menus and wine-list speedily provided and an *amuse-gueule* followed our order, to keep hunger at bay. The restaurant offers a welcome variation on the predominantly Mogul style of Indian and Pakistani cuisine. Starters included *bouranee badenjan* (baked aubergine with a dash of yoghurt) and *ashak* (a pasta filled with leek and served with minced meat and yoghurt). Barbecued *ghadoola* proved to be a mixed tandoori by another name and my own *kohi*, marinated and slow-roasted lower leg of lamb, bore some resemblance to the Greek dish, *kleftiko*. The bill, with house wine, was about £25 for two.

Higher prices bring higher expectations and I was nervous at suggesting to my good friends Tony and Sue Leifer that we go Dutch on a celebration at **Keats** in Hampstead. The restaurant, local to both couples, has a reputation for such swingeing prices that neither had eaten there before. The décor has a literary and artistic flavour and antiquarian books, busts, portraits and commemorative plates line the shelves and walls. The classically French menu includes a short list of seasonal additions as well as the *petit menu gastronomique* at £18, comprising six small courses.

On our visit this proved to be *gâteau de légumes*, *soupe de moules* and *coquilles St Jacques* preceding a half-time sorbet which was followed by medallions of veal with a sage-flavoured cream sauce and fresh noodles, a selection of cheeses and a forgettable dessert. Only the mussel soup deserved the tag *gastronomique*, and our carefully considered main-course claret failed to justify its inclusion on a dauntingly expensive list. Service was friendly and competent, enhancing an enjoyable social occasion. But the food lacked finesse and it was a mistake for the owner to excuse this on account of pressure on the kitchen from the demands of a large party elsewhere in the restaurant after presenting us with a bill which with drink and service amounted to £120.

A nostalgic night out with one's wife can do more for a restaurant's reputation than the food strictly deserves. There have been many changes in the 19 years since **L'Artiste Assoiffé** first opened. Even the entrance has moved and a plain white-linen atmosphere now prevails upstairs. The original, funky Portobello Road image is confined to the well-worn ground floor dining room with old carnival carousel fittings, painted harlequins on the plaster walls, dried flowers and strings of garlic hanging from the ceiling, and Buddy Holly and Beatles music in the background. Here, the 1960s live on. The food is traditional bistro, offering fried camembert, grilled fresh sardines and avocado with shrimp among the starters. The main courses still include the restaurant's most distinctive speciality *filet Dijon*, prepared with mustard and a brittle caramelized crust. Bananas baked with apricot sauce in a paper bag to a Michel Guérard recipe was an innovation, and a tasty conclusion to a meal which aroused more memories than tastebuds. With house wine, today's price is about £35 for two.

□ **Caravan Serai**, 50 Paddington St, W1 (935 1208). Mon-Sat noon-3pm, Mon-Fri 6-11pm, Sat until 11.30pm, Sun until 10.30pm. cc All. □ **Keats**, 3A Downshire Hill, NW3 (435 1499). Mon-Sat 7.30-11pm. cc All. □ **L'Artiste Assoiffé**, 122 Kensington Park Rd, W11 (727 4714). Mon-Sat 7-11pm, Sat 12.30-2.15pm. cc All.



CHRISTINA WOOD

## GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£40; £££ above £40.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

### Beau Rivage

248 Belsize Rd, NW6 (328 9992). Mon-Fri noon-3pm, Tues-Sun 6.30-11pm.

Some of the best fish dishes in London can be found in this small, sparsely-decorated establishment. Huge portions & friendly service. CC AmEx, Bc ££

### Le Caprice

Arlington House, Arlington St, SW1 (629 2239). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-midnight, Sun for brunch noon-3pm.

Erté posters, mirrors & potted palms complete the stylish black & white décor. Delicate food prettily presented to a trendy clientele. CC All ££

### Caribbean Sunkissed Restaurant

49 Chippendale Rd, W9 (286 3741). Mon-Sat noon-3pm, 6pm-midnight.

You can find callaloo soup, deep-water shark, peas & rice & all the best West Indian vegetables here just off Maida Vale. CC A, Bc £

### La Famiglia

Langton St, SW10 (351 0761). Daily 12.30-2.45pm, 7.30-11.30pm.

Home-made pasta & attentive service have built a loyal clientele for this Italian restaurant in Fulham. CC All ££

### The Four Seasons

Inn on the Park, Hamilton Pl, W1 (499 0888).

Daily noon-3pm, 7-11pm.

The restaurant reaches high culinary standards under Edouard Hari's direction in the kitchens. Four courses at lunch for £14.50 or at dinner for £21.50. CC All £££

### The Ivy

1 West St, WC2 (836 4751). Mon-Fri noon-2.30pm, Mon-Sat 6.15-11pm.

Space, comfort & plenty of old-world charm behind the leaded diamond windows. A £10.50 three-course lunch & dinner menu as well as huge choice à la carte. Now owned by Wheeler's. CC All ££

### Khan's Tandoori Restaurant

17/15 Westbourne Grove, W2 (727 5420). Daily noon-3pm, 6pm-midnight.

Crowded tables, imitation marble palm trees & electric service, the manager leading his troops by example. Mainline Indian food & good value. For the gregarious. CC All £

### Koto

75 Parkway, NW1 (482 2036). Mon-Sat 12.30-2pm, 6.30-10.30pm.

Good value Japanese cuisine—and saké—delicately presented. A choice of set meals makes ordering easy for novices. CC All ££

### Langan's Bistro

36 Devonshire St, W1 (935 4531). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The original & cheapest of Peter Langan's restaurants has a false ceiling of open umbrellas, walls

crowded with prints & photographs, affable service &, most important, good & inventive French cuisine. CC None ££

### Manzi's

1 Leicester St, WC2 (734 0224). Mon-Sat noon-2.40pm, downstairs 5.30pm, upstairs 6-11.30pm, Sun downstairs only.

A nautical flavour to this fish place. Crowded & bustling in the main dining room; the Cabin Room upstairs carries lifebelts but there is no sign of the place sinking. CC All ££

### Mirabelle

56 Curzon St, W1 (499 4636). Mon-Sat 1-2.15pm, 7-11pm.

Fine food & an outstanding wine list. Choose the £13.50 set menu if you want an economical way to visit this pukka establishment. CC All £££

### Pasta Vino e Fantasia

Grosvenor House, Park Lane, W1 (499 6363). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm.

An all-Italian flavour to this fresh pasta parlour decorated in cassata ice-cream colours. The short menu changes twice weekly. CC All ££

### Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge, SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078) & 21 other branches. Daily 11am-midnight.

Delicious pizzas composed before your eyes. Fast, friendly, efficient service. Evening jazz (Dean St, Tues-Sun; Pizza on the Park, Knightsbridge, Mon-Sat) & disco (Gloucester Rd, daily). CC None £

### The Red Fort

77 Dean St, W1 (437 2525). Daily noon-3pm, 6-11pm.

Smart décor, seating for 150 & the same high standard of Indian cuisine as at Lal Qila & Last Days of the Raj. Hot buffet lunch on Saturdays & Sundays is good value at £6.95. CC All ££

### Rudland & Stubbs

Greenhill's Rents, Cowcross St, Smithfield, EC1 (253 0148). Mon-Fri noon-3pm, 6-11pm, Sat 6-11pm, Sun noon-2.30pm.

A fish place by Smithfield market. Oysters, lobster soup, jellied eels & a wide choice of fresh fish in the week. Good value traditional Sunday lunch at £6.95, children £3.50. CC A, Bc, DC ££

### Rue St Jacques

5 Charlotte St, W1 (637 0222). Mon-Fri 12.15-2.30pm, 7.30-11.15pm.

Arresting modern décor behind the Georgian exterior. Fine French food, elegantly served, with the daily three-course set menu offering best value at £12. CC All £££

### The Terrace

Dorchester Hotel, Park Lane, W1 (629 8888). Mon-Sat 6-11.30pm.

The height of luxurious dining created by chef Anton Mosimann & maître d'hotel Lorenzo Susini. A six-course total surprise menu (£56 for two) if you prefer not to choose for yourself. A long & expensive wine list, sumptuous surroundings, music & a small dance floor. CC All £££

### Tourment d'Amour

19 New Row, WC2 (240 5348). Mon-Fri 12.30-2pm, Mon-Sat 6.30-11.30pm, Sun 11.30am-2.30pm, 7-10pm.

Former Rank Xerox boardroom butlers have made a real success with this attractive restaurant offering classically French three-course menus changed each month. Splendid, stylish Sunday brunch at £11.50. CC All ££

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## BRIEFING

## OUT OF TOWN ANGELA BIRD

FAIRFAX HOUSE in York, one of the finest Georgian town houses outside London, opens to the public for the first time from October 30. Built in 1762 for the ninth Viscount Fairfax, with magnificent plasterwork ceilings and ornately carved woodwork, it has been restored by York Civic Trust at a cost of £700,000. The 18th-century furniture was formerly the private collection of the late Noel Terry of York. Admission is £1, children half-price; the house will be open from Tuesday to Sunday, 11am until dusk.

□ The hop-picking season in Kent is still under way early in the month at the Whitbread Hop Farm in Beltring, near Tonbridge (open Tuesday to Sunday 10am-5.30pm. Admission £1, children half-price). Behind the long galleried barns stand old oast-houses, one of which is still in use to show the drying process before the hops pass through to hand-operated presses. Visitors can also follow nature trails or try their hand at coarse fishing in the newly stocked ponds.

□ October sees the Mop and Runaway Mop funfairs in some of England's market towns. Originally these were hiring fairs where hopeful employees, carrying the tools of their trade, would offer themselves for work. Those who were hired but were unhappy with their new jobs had a chance a week or two later to escape to a second hiring fair, or runaway mop, to try their luck again. Now merely funfairs, they can be found at Marlborough, Wiltshire, on October 6 and 13, at Cirencester, Gloucestershire, on October 8 and 15, and Stratford-upon-Avon, Warwickshire, on October 12 and 21.

□ British Rail and Lever Brothers have another two-tickets-for-the-price-of-one promotion running until the end of April (until March 17 for European travel), except for some dates over Christmas and Easter. The number of European destinations covered by the scheme has been increased to include Brussels, Bruges, Cologne, Koblenz, Hanover, Hamburg and any station in the Netherlands as well as Paris and Amsterdam. Typical fares are London to Leeds return at £42 for two people, or Birmingham to Paris return for £45.40. Ten Lever Brothers products bear tokens giving these concessions and full details of the scheme.

## EVENTS

Oct 2-27. **Swansea Festival.** This year is the 50th anniversary of the opening of Brangwyn Hall, with a prestigious programme that includes concerts by all four London orchestras, the BBC Welsh Symphony Orchestra, the Hallé & Vienna Symphony Orchestras. Also performances by Welsh National Opera & London Contemporary Dance. Festival exhibition, Turner in Wales, runs at the Glynn Vivian Art Gallery, Alexandra Rd, until Nov 17. Mon-Sat, 10.30am-5.30pm. Details from Box office, Civic Information Centre, Singleton St, Swansea, W. Glamorgan (0792 47002).

Oct 4, 3.45pm. **British Aviation Bi-centenary.** Unveiling of a commemorative plaque to James Sadler, first English aeronaut, followed by a re-enactment of his inaugural flight by hot-air balloon from Merton Field, Oxford. Oct 6, 4pm. Massed ascent by some 20 balloons from Angel & Greyhound Meadow. When the Balloon Went Up, an exhibition about the life of Sadler, which includes a wide range of contemporary posters & prints, his original possessions etc, runs at the Museum of Oxford, St Aldates, Oxford, Oct 2-Nov 3. Tues-Sat, 10am-5pm.

Oct 4-6. **Nottingham Goose Fair.** A huge funfair is all that remains of one of the farming calendar's traditional events. Forest Recreation Ground, Nottingham. Thurs, noon-midnight; Fri, Sat, 10am-midnight.

Oct 6-Dec 22. **Music at Oxford.** The autumn season of concerts includes The Clerkes of Oxenford, Bournemouth Sinfonietta, the choirs of Christ Church Cathedral, New College & Magdalen College, Philip Jones Brass Ensemble & Imogen Cooper. Every Sat, various venues, Oxford. Details from 6a Cumnor Hill, Oxford (0865 864056).

Oct 6-11. **17th Surrey Antiques Fair.** Strong on English furniture. Civic Hall, Guildford, Surrey. Daily, 11am-8pm (6pm on last day). £2, £1 for OAPs & children.

Oct 12-14, 11am-6pm. **Finchcocks Fair.** More than 50 stands of crafts, antiques, books, wines & cheeses, plus musical interludes in the 18th-century house which boasts a magnificent collection of historical keyboard instruments & is set in



Hop picking in Kent: Whitbread Farm is open to the public (see introduction).

beautiful parkland & gardens. Finchcocks, nr Goudhurst, Kent. £1.50, children £1.

Oct 12-20. **Wildscreen '84.** A chance to see some of the fascinating entries in the international wildlife film & television festival. Public viewings Oct 12-16 evenings, Oct 17-20 all day. Details from Watershed Centre, Bristol (0272 276444).

Oct 14, 10.30am. **World Conker Championships.** 64 entrants compete in this annual autumn contest on a picturesque village green, presided over by King Conker, festooned with strings of horse-chestnuts. Proceeds to the RNIB. The Chequered Skipper, Ashton, nr Oundle, Northants.

Oct 14, 2pm. **Battle of Hastings.** Re-enactment, on its original site, with 750 warriors in costume, horses, archery, jousting. Battle Abbey, Battle, Sussex. £2.50, children £1.

Oct 14-21. **Cheltenham Festival of Literature.** Poetry, drama, lectures, discussions, exhibitions. Appearances by Michael Foot, Timothy West, Tom Sharpe, Miroslav Holub. Box office, Town Hall, Cheltenham, Glos (0242 523690).

Oct 16-18, 11am-8pm. **Hereford Antiques Fair.** Green Dragon Hotel, Broad Street, Hereford 80p, children 20p.

Oct 17-20. **Kent Literature Festival.** Spy Thrillers Workshop & Writers on Video are on the bill, plus a full day's family entertainment on Saturday. Box office, Arts Centre, The Leas, Folkestone, Kent (0303 55070).

Oct 18, 7.30pm. **The Landscape for Living.** Talk by Dame Sylvia Crowe, landscape architect, who believes that man & nature can work in harmony to enhance the quality of life. Parnham House, nr Beaminster (0308 862204). Tickets £3.50, in advance only.

Oct 19-28. **Abingdon Crafts Festival.** Over 80 craftspeople show knitwear, batik, shoes, marquetry, jewelry & restored fireplaces. Abbey Buildings, Abingdon, Oxon. Oct 19, 4-9pm, then daily 10am-5.30pm, Oct 26 until 9pm. 50p.

Oct 20-28. **British International Motor Show.** Public days for this biennial display of the latest cars, commercial vehicles, caravans & accessories. National Exhibition Centre, Birmingham. Oct 20, 27, 10am-9pm; Oct 21-26, 10am-7.30pm; Oct 28, 10am-5.30pm. £2.50 weekdays, £2 weekend.

Oct 21, 2pm. **From Xanadu to Highgate.** Celebratory readings in verse & prose to mark the 150th anniversary of the birth of Samuel Taylor Coleridge, who lived in the Lake District 1800-4. Lake District National Park Visitor Centre, Brockhole, nr Windermere, Cumbria (096 62 2231). £1, children 50p.

Oct 21, 1.30-5.30pm. **Spring Wood open day.** Wander around 80 acres of wood laid out in the style of Le Nôtre, with pavilions, glades, ornamental ponds, amphitheatre. Home-made teas available. Hackwood Park, Basingstoke, Hants. 60p, children 25p.

Oct 21. **Trafalgar Day.** In a private early-morning naval ceremony a garland is laid on the deck where Nelson fell mortally wounded in 1805 at the Battle of Trafalgar. Flags spell out his famous "England expects..." message. The garland & flags remain throughout the day. HMS Victory, Naval Dockyard, Portsmouth, Hants. Daily 10.30am-5.30pm.

Oct 25-27, 7.30pm. **750th Anniversary Pageant.** St Mary & All Saints Church, with its curious crooked spire, celebrates its birthday with the history of Chesterfield portrayed in drama & music. Chesterfield, Derbys. £1.50, children £1.

Oct 25-28. **Oxford Poetry Festival.** The theme is "Poets in Action". About 20 poets take part in readings, discussions, seminars, school sessions, including Angels of Fire, Gillian Clarke, Maureen Duffy, Michael Hamburger & Miroslav Holub. For details send s.a.e. to Old Fire Station Arts Centre, 40 George St, Oxford (0865 722648).

Oct 27, 11am. **Grant's World Piping Championship.** Competition between 10 of the world's best pipers for highest honour in individual piping. Held against the backdrop of tattered banners & other accoutrements of war at Blair Castle, Blair Atholl, Pitlochry, Tayside. £1.

Oct 27, 8-9pm, 9-10.30pm. **Saltram House by candlelight.** Candlelit viewings of this fine George II mansion, with music. Saltram House, Plympton, Plymouth, Devon (0752 336546). £3.50, National Trust members £2. (Pre-booked suppers extra.)

Oct 28. **Last steaming of the year at Quainton** ("in steam" days also Oct 7, 14, 21). Unique collection of steam & diesel locomotives covers 20 acre site. Quainton Railway Centre, nr Aylesbury, Bucks. 10am-6pm, last steam-hauled train rides of the year, noon-5pm. £1.20, OAPs & children 60p, family ticket (two adults & up to five children) £3.

## ROYALTY

Oct 1-3. **Princess Anne** visits the Isle of Man. Oct 4-6 **Princess Anne**, Patron of the Jersey Wildlife Preservation Trust, attends the 21st anniversary celebration of the Trust. Jersey, Channel Isles.

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